

Middlebury

The Bread Loaf

School of English



2009 Summer Programs



ADMINISTRATION

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The Bread Loaf School of English, as a graduate school of Middlebury College, is accredited by the New England Association of Schools and Colleges. Middlebury College complies with applicable provisions of state and federal law that prohibit discrimination in employment or in admission or access to its educational or extracurricular programs, activities, or facilities, on the basis of race, color, ethnicity, national origin, religion, sex, sexual orientation, age, marital status, place of birth, Vietnam veteran status, or against qualified individuals with disabilities on the basis of disability. Because of varying circumstances and legal requirements, such provisions may not apply to programs offered by the College outside the United States. This is consistent with the College's intent to comply with the requirements of applicable law. Individuals with questions about the policies governing such programs should direct inquiries to James Maddox.

Summer 2009 Dates and Fees

New Mexico Campus

June 9	Arrival and registration day
June 10	Classes begin
July 21	Classes end
July 22	Commencement

Tuition:	\$4,185
Room & Board:	\$2,570
Facility Fees:	\$ 170
Total:	\$6,925

North Carolina Campus

June 16	Arrival and registration day
June 17	Classes begin
July 28	Classes end
July 29	Commencement

Tuition:	\$4,185
Room & Board:	*\$2,515
Facility Fees:	\$ 300
Total:	\$7,000

*The room and board charge for a
single room will be \$2,900

Oxford Campus

June 29	Arrival day
June 30	Registration day
July 1	Classes begin
August 7	Classes end
August 8	Commencement

Comprehensive Fee: \$8,760

Vermont Campus

June 23	Arrival and registration day
June 24	Classes begin
July 17	Midterm recess
August 5	Classes end
August 8	Commencement

Tuition:	\$4,185
Board & Room:	\$2,250
Total:	\$6,435

Middlebury

Bread Loaf School of English

2009 Summer Programs

Each summer the Bread Loaf School of English assembles a community of teachers and learners at each of its four campuses: St. John's College in Santa Fe, New Mexico; the University of North Carolina at Asheville; Lincoln College, Oxford, in the United Kingdom; and the Bread Loaf Mountain campus in Vermont. Students may take courses in continuing graduate education, or they may enroll in full degree programs, leading to the Master of Arts and Master of Letters degrees in English. The Bread Loaf emphasis has always been upon close contact between teacher and student in an intensive six-week course of study.

Bread Loaf's faculty come from many of the most distinguished colleges and universities in the United States and the United Kingdom and offer courses in literature, literary theory, creative writing, the teaching of writing, and theater arts. Students normally enroll in two one-unit (three semester hours) courses each summer.

Since it was established in 1920, the Bread Loaf School of English has been a cornerstone of Middlebury College's reputation for excellence in the teaching of literature. The Bread Loaf School is one of 12 summer programs of Middlebury College. Others are the Language Schools of Arabic, Chinese, French, German, Hebrew, Italian, Japanese, Portuguese, Russian, and Spanish, and the Bread Loaf Writers' Conference. Middlebury College offers no graduate program in English during the regular academic year.



The Campuses

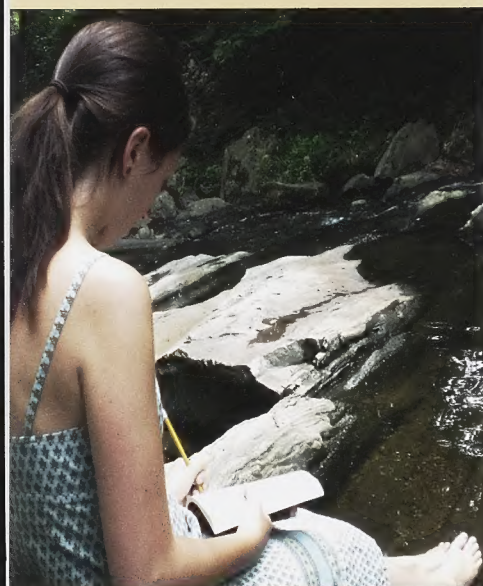
Students may attend any of Bread Loaf's four campuses, and they may attend different campuses in different summers. The single residency requirement is that students pursuing a degree must spend at least one summer at the Vermont campus. See the front inside cover for a complete schedule of dates.



Blooming cactus on the Atalaya Trail, adjacent to St. John's College.



Students hiking in New Mexico.



A student reads Toni Morrison at the Botanical Gardens at UNCA.

The Bread Loaf School of English at St. John's College, Santa Fe, New Mexico

JUNE 9–JULY 22, 2009

Bread Loaf offers courses at St. John's College, at the foot of the Sangre de Cristo Mountains in Santa Fe, New Mexico. Bread Loaf in New Mexico enrolls approximately 70 students and offers a curriculum similar to those offered at the other campuses, but with an appropriate emphasis upon American Indian literature, American Hispanic literature, and writing of the Southwest.

Students are lodged in double rooms at St. John's College. The Bread Loaf office can give advice to students with families seeking housing in Santa Fe. Students living on campus take their meals together at St. John's.

In the larger area around Santa Fe, there are many locales to visit, including Albuquerque, Acoma, Taos, and some of the most significant archeological sites in the United States. Some classes may make excursions to selected sites. Students might seriously consider renting a car, since many of the sites are easily reachable from, but not in close proximity to, Santa Fe.

The Bread Loaf School of English at the University of North Carolina in Asheville

JUNE 16–JULY 29, 2009

Bread Loaf offers courses at the University of North Carolina in Asheville, at the foot of the Blue Ridge Mountains. Bread Loaf in North Carolina enrolls approximately 85 students and offers a curriculum similar to those offered at the other campuses, but with an appropriate emphasis upon literature of the South and African American literature.

Students will be lodged in single and double rooms on the UNCA campus, which is located within Asheville, one mile north of downtown. Students living on campus will take their meals together in the UNCA Dining Hall.

Asheville is a small city; it is both intensely regional and strikingly cosmopolitan—regional in being a center for local Appalachian arts and country and bluegrass music, cosmopolitan for so small a southern city in its varied ethnic restaurants and ubiquitous sidewalk cafes. Mountain sports and activities around Asheville include hiking, mountain climbing, and whitewater rafting.

**The Bread Loaf School of English
at Lincoln College, Oxford**

JUNE 29–AUGUST 8, 2009

This summer the Bread Loaf School of English will enroll about 70 students at Lincoln College. Bread Loaf has exclusive use of the accommodations of Lincoln College during the summer session, so that the School of English has its own identity. Students select one seminar as a two-unit (six semester hours) summer program. There are usually six students in each seminar, which meets in a manner determined by the tutor. For example, the tutor may meet all students together twice a week and then in tutorial for an hour. Oxford tutors place heavy emphasis on independent study; students should expect to give oral reports and write weekly papers. Seminars and tutorials are often held at the Oxford college with which the tutor is affiliated.

At Oxford, students have single accommodations, occasionally consisting of a living room and a bedroom. They take their meals together in the College Hall. Rooms are cleaned by scouts. A limited number of suites are available at Lincoln for students with spouses, and there are a limited number of semi-private accommodations outside of Lincoln for students with families (students with spouses can live on campus or in these other accommodations).

Located on the Turl in the center of the city of Oxford, Lincoln is one of the smallest and most beautiful of the Oxford colleges. The School promotes theater trips to Stratford-upon-Avon and London. In recent years, Oxford classes have, either officially or unofficially, taken excursions to locales associated with the courses.

**The Bread Loaf School of English
at Bread Loaf, Vermont**

JUNE 23–AUGUST 8, 2009

The central location for the Bread Loaf School of English is the campus located outside Middlebury, in sight of Bread Loaf Mountain in the Green Mountains of Vermont. Each year, approximately 260 students come from all regions of the United States and from other countries to take courses in literature, creative writing, the teaching of writing, and theater arts. All of these courses benefit from the on-site presence of the Bread Loaf Acting Ensemble, which visits classrooms and, along with actors drawn from the student body, appears in theatrical productions during the summer.

Dormitory housing at Bread Loaf in Vermont is available for students without families accompanying them; most student rooms are doubles. Cabins, houses, and camps in the mountain communities surrounding Bread Loaf and at Lake Dunmore are available for students with families. Although the Bread Loaf office provides housing lists, securing off-campus housing is the responsibility of the student. Meals for on-campus students are served in the Bread Loaf Inn; off-campus students may pay for individual meals in the Inn. The School contracts the services of a local day care center to provide a child-care program for children of students, faculty, and staff.

For those who enjoy outdoor life, Bread Loaf/Vermont is ideally located at the edge of the Green Mountain National Forest. A junction with the Long Trail, which winds along the summit of the Green Mountains and extends from southern Vermont to the Canadian border, is a short hike from the School. A picnic at the nearby Robert Frost Farm and a tour of the Frost Cabin are popular Bread Loaf traditions, as are movies and dances in the Bread Loaf Barn. The extensive campus and nearby lakes and rivers offer many opportunities for recreation. A softball and soccer playing field and tennis and volleyball courts are available. Running and hiking trails are everywhere.



Lincoln College's Grove Quad as seen from a student room.



Student-led poetry slam in Lincoln College's Deep Hall.



Reading in Vermont.

Academics



Professor Paul Muldoon confers with a student on the porch of the Inn in Vermont.

Master of Arts (M.A.)



Master of Letters (M.Litt.)



Courses in Continuing
Graduate Education



Studying in the Davison Library in Vermont.

The Master of Arts (M.A.) Degree

Candidates must hold a bachelor's degree from an accredited college. To earn the M.A., students must successfully complete the equivalent of 10 courses; the M.A. is usually earned in four or five summers. No thesis is required. A grade of B- or better is required in order to receive course credit. Students must complete work leading to the M.A. within 10 years of their initial enrollment.

The curriculum is divided into six groups: (I) writing and the teaching of writing; (II) English literature through the seventeenth century; (III) English literature since the seventeenth century; (IV) American literature; (V) world literature; (VI) theater arts. Ordinarily the M.A. program includes a minimum of two courses each from Groups II and III and one course each from Groups IV and V. Upon the student's request, any one of these six distribution requirements may be waived.

The Master of Letters (M.Litt.) Degree

The Master of Letters program is designed for highly qualified candidates who already hold an M.A. in English. The program builds in a concentrated way on the broader base of the M.A. Students choose a field of specialization in which most or all of their course work is to be done. That field may be a period such as the Renaissance, a genre such as the novel, or an area such as American poetry.

The M.Litt. can be earned in four or five summers by following a program of 10 courses or Independent Reading Projects. Students draw up a program of studies by the end of the first summer in the degree program in consultation with the associate director. Of the 10 courses, up to three may be electives not directly related to the field of concentration. No thesis is required, but in the final summer a student must pass a comprehensive written and oral examination, or the equivalent, in his or her field of concentration. Students must complete work leading to the M.Litt. within 10 years of their initial acceptance.

Credits

The normal summer program of study consists of two courses (two units) in New Mexico, North Carolina, and Vermont, and one course (two units) at Oxford. At all campuses except Oxford, each course meets five hours a week. Each one-unit course at Bread Loaf receives the equivalent of three semester hours (or four and one-half quarter hours) of graduate credit. After the first summer exceptional students may request permission to take a third course for credit in New Mexico, North Carolina, or Vermont or an independent tutorial (for one unit of credit) at Oxford.

Continuing Graduate Education

The School allows students not seeking a degree to enroll for a summer in a nondegree status in continuing graduate education. Upon the student's successful completion of a summer's study, Middlebury College will issue the student a Certificate in Continuing Graduate Education.

Undergraduate Honors Program

Exceptionally able undergraduates with strong backgrounds in literary study may be admitted to graduate study at Bread Loaf after the completion of three years toward their bachelor's degree and may take up to two units of course work. Their courses may be transferred to their home institutions, or they may serve as the initial credits leading to the M.A. degree at the Bread Loaf School of English.

Transfer Credits

Up to two units (six semester hours or nine quarter hours) of graduate credit may be transferred from other accredited institutions, to count toward the Bread Loaf M.A. or M.Litt. degree. Each course must be approved for transfer by the associate director, preferably before the work is done. Transfer course credits cannot be counted for degree credit elsewhere and must be of a grade of B or better. Graduate credits, whether they are earned at Bread Loaf or transferred from another institution, cannot count toward a degree after 10 years have elapsed.

Credits earned at the Bread Loaf School of English are generally transferable to other graduate institutions.

The Program in Theater

Virtually since its beginning, the Bread Loaf School of English in Vermont has put a major emphasis upon the theater arts. The Program in Theater provides formal and informal instruction in acting, directing, playwriting, stagecraft, and design. While the program is not structured as a professional training school, it is oriented toward bringing students into contact with theater professionals in all fields. A major aspect of theater study at the Bread Loaf program in Vermont is the presentation of a wide variety of performance projects.

Bread Loaf each year brings professional actors to the Vermont campus to assist in mounting the summer's major production, produced in Bread Loaf's Burgess Meredith Little Theater; these actors constitute the Bread Loaf Acting Ensemble. The Ensemble is intimately involved in many of the classrooms—not only classes in dramatic literature, but also classes in other forms of literary study and in the teaching of writing.

New plays written by Bread Loaf students are occasionally produced in the theater on the Vermont campus, as are one-acts directed by advanced directing students. Opportunities also exist for acting students to explore and present longer scenes and for all interested students to act in informal presentations in the directing or playwriting workshops.

Independent Reading Projects

With the approval of the associate director and an appropriate member of the faculty, qualified students may undertake an Independent Reading Project, which consists of reading, research, and writing during the academic year. Students must have taken a course at Bread Loaf in the area of their proposed reading project and have demonstrated their competence by securing a grade of A- or higher in that course. Arrangements must be completed during the summer session before the academic year in which the reading project is to be undertaken. Each reading project culminates in a long essay, a draft of which is submitted in early April following the academic year of reading and research. Students then work closely with a faculty member in revising and bringing this essay

to completion over the course of the summer. A reading project successfully completed is the equivalent of a regular Bread Loaf course. A tuition fee of \$2,093 is charged for each reading project.

Independent Summer Reading Projects

Under exceptional circumstances, when the format of the normal Independent Reading Project is not appropriate (for example, in acting or directing projects), students may design an Independent Summer Reading Project, which counts as the equivalent of a regular Bread Loaf course. Students have the responsibility for establishing the subject matter of the summer project and for submitting a well-conceived prospectus for the summer's work; students should submit the prospectus no later than February 16. The summer project must be in an area in which the student has previously taken a course at Bread Loaf and received a grade of A- or higher.

Oxford Independent Tutorials

Exceptional students attending Bread Loaf at Lincoln College, Oxford, may propose a course of study for a tutorial to be taken in addition to their regular Bread Loaf course. These tutorial projects receive one unit of credit and should involve approximately the amount of reading and writing contained within a one-unit Bread Loaf course at one of the other three campuses. Project proposals must be approved by both the director and a member of the Bread Loaf/Oxford faculty, who will supervise the student's work during the ensuing summer. Students should register for the tutorial when they register for their other courses, and submit a prospectus no later than February 16. A Bread Loaf student must be enrolled in one of the regular Bread Loaf/Oxford courses in order to be eligible to take one of these extra tutorials. A tuition fee of \$2,093 will be charged for each tutorial.

Course Registration

Course registration begins on February 16. All enrolled students will receive detailed registration instructions. At all campuses except Oxford, students may, with the instructor's permission, audit another course in literature, in addition to the two courses taken for credit. Students regularly registered for a course may not change their status to that of auditor without permission of the director.



Carol MacVey and her acting workshop students take a break in the Burgess Meredith Little Theater in Vermont.

In recent years, major productions at Bread Loaf in Vermont have included:

- *Romeo and Juliet*
- *Big Love*
- Pirandello's *Henry IV*
- *Twelfth Night*

The 2009 production will be *The Changeling*, by the Jacobean playwrights Thomas Middleton and William Rowley. Vermont students will have the opportunity to study *The Changeling* in two Bread Loaf courses this summer.



Brian McEleney's Malvolio pours tea for Olivia, played by Angela Brazil, as Fabian, played by student actor Ken Hincker, stands by in the 2008 Bread Loaf production of *Twelfth Night*.

Admission & Aid

Admission

New students are admitted on a rolling basis beginning on January 15; as long as space is available, new applications will be accepted until May 15.

M.A. Program, Continuing Graduate Education, and Undergraduate Honors

Admission is based on college transcripts, letters of recommendation, a statement of purpose, and a writing sample.

M.Litt. Program

Admission is limited to students holding an M.A. in English with especially strong academic records. Candidates (including Bread Loaf M.A.s) will be evaluated primarily on the basis of their master's degree course work and a sample of their graduate-level writing. Applicants holding a Bread Loaf M.A. are encouraged to apply by December 1.

As Bread Loaf is especially committed to increasing diversity in its community, minority applications are encouraged.

Instructions for Application

New applicants should fill out and return the application form and supporting materials, along with a \$55 application fee. Students may apply online, or they may receive application materials either from the Bread Loaf office in Vermont at the address listed inside the front cover of this bulletin, or via the online inquiry form on the Bread Loaf Web site.

First-time applicants who were accepted for a previous summer but did not attend Bread Loaf may reactivate their applications by submitting a new application form; they will be considered for admission with other new applicants. They will not be required to pay the application fee again, or to resubmit supporting application materials if they reapply within two years (the Bread Loaf office will keep all such applications on file for two years only).

Re-enrollment

Returning students should complete a re-enrollment form at the end of the summer session or early in the fall. They will be notified of re-enrollment in December. Students whose work receives a grade below B will be placed on academic probation. Students who receive a second grade below B may be denied re-enrollment.


Returning students who have not attended Bread Loaf in the past 10 years or more will be asked to submit new application materials.

Financial Aid


Because of the generosity over the years of Bread Loaf graduates, faculty, and friends, the School has steadily increased its financial aid resources. No interested applicant with strong credentials should fail to apply because of need.

Financial aid in the form of grants and loans is available at all campuses; aid is awarded on the basis of financial need and scholastic achievement. To be considered for all types of aid offered through Middlebury College, a student must first file a Bread Loaf Financial Aid Form with the Middlebury Office of Student Financial Services. (For more information, downloadable forms, and the link to the new online financial aid application, visit the Bread Loaf Web site at: www.middlebury.edu/academics/blse/finaid/.) Requests for aid should be made when the application form is submitted to the School. Since financial aid is dispensed on a first-come, first-served basis, students are advised to return all completed materials as soon as possible. On-campus student jobs are available in Vermont and New Mexico.

Bread Loaf staff work throughout the year to raise funds for special fellowships. Information about any fellowships will be posted on the Bread Loaf Web site if and when they become available.



Director Jim Maddox speaking on opening night in Vermont.



"I cannot express how valuable this [Bread Loaf] class will be for my teaching. Everyone who entered our classroom had something to share, and I learned from them all."

—Beth Paugh, Trenton (NJ) Public Schools, writing about Dixie Goswami's course "Writing and the Teaching of New Media."

Other Information

Fees

Fees for summer 2009 are listed in the front inside cover of this catalog. The tuition fee includes a fee for an accident insurance policy with limited coverage. An additional \$2,093 is charged when students take a third course for credit.

Each accepted applicant who wishes to register is required to pay a non-refundable \$400 enrollment deposit, which is applied to the student's total bill. An applicant is officially enrolled in the Bread Loaf program only upon receipt of this deposit. Money should not be sent until payment is requested. Rooms are assigned only to students enrolled officially. In order to be fair to students waitlisted for on-campus housing, students who intend to live off-campus must notify the Bread Loaf office no later than May 1. Students who move off-campus after this date will incur a penalty fee of \$300.

Final bills are mailed about May 1 and are payable upon receipt. A late fee will be charged for bills not paid by June 1, except for those students admitted after bills have been sent. Checks should be made payable to Middlebury College. Students living outside the U.S. must have the checks made out in U.S. dollars.

Refunds

Students who withdraw for medical reasons or serious emergencies forfeit the enrollment deposit but may receive refunds for any

additional amounts paid as follows:

- before the end of first week of classes: 60 percent of tuition and 60 percent of board;
- before the end of second week of classes: 20 percent of tuition plus 20 percent of board;
- no refunds after the end of the second week of classes.

Transportation

Students are expected to make their own travel arrangements. They will receive information early in the spring about traveling to the campus at which they are enrolled.

Transcripts

Official transcripts from the Bread Loaf School of English will be issued by Middlebury College for a fee of \$5 for each transcript ordered. Requests for transcripts must be made by the individual student in writing (not by e-mail or fax) to the Registrar's Office, Forest Hall, Middlebury College, Middlebury, VT 05753. Students can download a form from the Bread Loaf Web site. No transcript will be issued to students who are financially indebted to the College until satisfactory arrangements have been made with the Middlebury Controller's Office.

Letters of Reference

Requests for letters of reference should be made to the associate director of the School, through the Bread Loaf office, not to former Bread Loaf faculty.



Bread Loaf students have tea in the garden behind St. Mary's Church in Oxford.



Bread Loaf students and alumni can go to the "Information for Students" page of our Web site to find downloadable forms and more detailed information about:

- ordering official transcripts
- viewing transcripts
- accessing grade reports
- requesting letters of recommendation
- transferring credits
- re-enrollment
- course registration



Faculty member Patricia Powell prepares for class in Vermont.

Facilities & Activities



In 2008 Bread Loaf student Alex Levin's jazz trio enlivened Vermont courses and plays; they perform here in the Bread Loaf Barn.



Soccer in Vermont.



Whitewater rafting on the French Broad River outside Asheville.

Library Facilities

The facilities of the Middlebury College Library in Vermont, which include the Abernethy Collection of Americana and the Robert Frost Room, are available to Bread Loaf students. The Davison Memorial Library at Bread Loaf contains definitive editions, reference books, and reserve shelves for special course assignments.

- In New Mexico, students have use of the library of St. John's College, supplemented by books from the University of New Mexico.
- In North Carolina, students have use of the R. Hiden Ramsey Library and its resources.
- At Oxford, students have use of both the Lincoln College Library and the Bodleian Library of Oxford, one of the greatest libraries in the world.

Texts

Texts for each course are listed with the course descriptions found in this bulletin, usually in the order in which they will be studied. Students going to New Mexico, North Carolina, and Oxford must purchase their own copies of the texts to be used; Bread Loaf does not maintain bookstores at these campuses. An onsite bookstore for the sale of required texts is maintained at the Vermont campus.

It may occasionally be necessary to substitute other texts for those listed in the courses described in this bulletin. The Bread Loaf office will make every effort to inform students of any changes before the start of the session. Students are urged to complete as much reading as possible before arrival in order to permit more time during the session for collateral assignments and for the preparation of papers.

Computer Facilities

At Bread Loaf/Vermont a student computer center is equipped with both Macintosh computers and PC's; instruction in the use of computers and of various forms of software is provided when needed. Computer

facilities are also available at the other three campuses. Bread Loaf encourages students to bring their own computers for their personal use. There are wireless capabilities on the Vermont campus. There are direct Internet connections in student rooms in New Mexico, North Carolina, and Oxford.

BreadNet and the Bread Loaf Teacher Network

One of the most exciting of Bread Loaf's innovations has been the development of BreadNet, an electronic network that links the classrooms of Bread Loaf teachers. The primary goals of BreadNet are to perpetuate the Bread Loaf community throughout the year and to encourage collaboration among all Bread Loaf teachers, faculty, and their classrooms. All Bread Loaf students, faculty, staff, and graduates are invited to join; there is no fee.

Lecture Program and Other Activities

The lecture programs at all Bread Loaf campuses introduce students to scholars and writers whose lectures broaden the outlook and enrich the content of the regular academic program. Among the special lecturers at Bread Loaf have been distinguished poets, novelists, critics, and teachers such as those listed on the opposite page.

Experienced teacher-researchers also visit Bread Loaf to offer workshops on practice-oriented research in the classroom.

At most campuses, students have the opportunity to see classic or modern films. At all campuses they are invited to join the Bread Loaf Madrigalists or other singing groups. Students at all campuses give readings from their own writings.

Medical Facilities

At Bread Loaf/Vermont the Middlebury College medical director, and his staff, is available for consultation. The well-equipped Porter Medical Center in Middlebury is within easy reach.

At the other three sites, students with medical needs will be referred to local doctors.

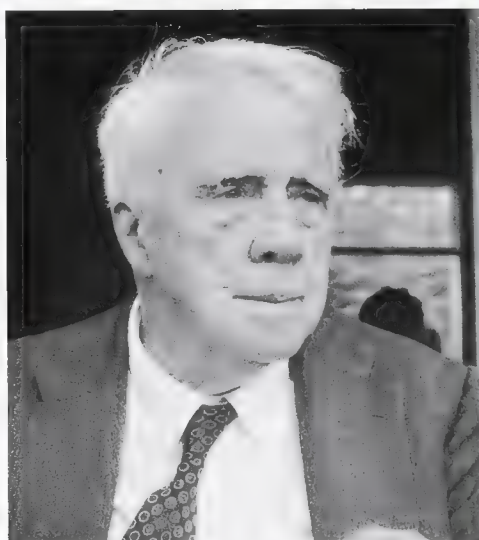
The History

The original mountain-and-forest area in which the School of English's Vermont campus is located was willed to Middlebury College in 1915 by Joseph Battell, breeder of Morgan horses, proprietor of the local newspaper, and spirited lover of nature. Mr. Battell acquired large landholdings, tract by tract, starting in 1866, until several mountains were among his properties. In this striking setting, Mr. Battell constructed the Bread Loaf Inn and other buildings to house his summer guests. Modern improvements and the addition of several buildings have enhanced the conveniences of the original inn and the surrounding "cottages," but the original nineteenth-century structures in their Green Mountain site still make an unforgettable impression.



Robert Frost playing softball at Bread Loaf.

During the last 89 years, Bread Loaf has counted among its faculty members such distinguished teachers and scholars as George K. Anderson, Carlos Baker, Harold Bloom, James Britton, Richard Brodhead, Cleanth Brooks, Reuben Brower, Donald Davidson, Elizabeth Drew, Oskar Eustis, A. Bartlett Giamatti, Laurence B. Holland, A. Walton Litz, Nancy Martin, Perry Miller, Martin Price, John Crowe Ransom, Donald Stauffer, and Wylie Sypher.



No one has been identified with Bread Loaf more indelibly than has Robert Frost, who first came to the School on the invitation of Dean Wilfred Davison in 1921. Friend and neighbor to Bread Loaf, Frost returned to the School every summer, with but three exceptions, for 42 years. His influence is still felt, in part because Middlebury College owns and maintains the Robert Frost Farm as a national historic site near the Bread Loaf campus.



Poet John Ashbery chats with students after his reading in Vermont in 2008.

Among the special lecturers and readers at Bread Loaf have been distinguished poets, novelists, and critics.

- John Ashbery
- Julia Alvarez
- Nancie Atwell
- C.L. Barber
- Saul Bellow
- John Berryman
- R.P. Blackmur
- Willa Cather
- Sandra Cisneros
- Billy Collins
- Richard Ellmann
- Robert Frost
- Northrop Frye
- Hamlin Garland
- Stephen Greenblatt
- Seamus Heaney
- Shirley Jackson
- Tony Kushner
- Sinclair Lewis
- Archibald MacLeish
- Scott Momaday
- Howard Nemerov
- Dorothy Parker
- Christopher Ricks
- Carl Sandburg
- Allen Tate
- Helen Vendler
- Richard Wilbur
- William Carlos Williams

Bread Loaf Faculty, 2009

ADMINISTRATION

James H. Maddox, B.A., Princeton University; M.A., Ph.D., Yale University. Director of the Bread Loaf School of English.

Emily Bartels, B.A., Yale College; M.A., Ph.D., Harvard University. Associate Professor of English, Rutgers University, and Associate Director of the Bread Loaf School of English.

AT BREAD LOAF IN NEW MEXICO

Jesse Alemán, B.A., M.A., California State University, Fresno; Ph.D., University of Kansas. Associate Professor of English, University of New Mexico.

Thomas Cartelli, B.A., Bennington College; M.A., Ph.D., University of California, Santa Cruz. Professor of English and Film Studies, Muhlenberg College.

Deirdre David, B.A., M.A., Ph.D., Columbia University. Professor Emerita of English, Temple University.

Adrienne D. Dixon, B.A., Dana School of Music, Youngstown State University; M.A., University of Michigan; Ph.D., University of Wisconsin. Assistant Professor of Multicultural Education, affiliate faculty member in Women's Studies, and Associate Faculty in African and African American Studies, The Ohio State University.

Cheryl Glenn, B.S., M.A., Ph.D., The Ohio State University. Liberal Arts Research Professor of English and Women's Studies and Co-Director of the Center for Democratic Deliberation, The Pennsylvania State University; Chair, Conference on College Composition and Communication; Director of Bread Loaf/New Mexico for the 2009 session.

Carol Elliott MacVey, M.A., Middlebury College. Lecturer in Theatre Arts, University of Iowa.

Jacqueline T. Miller, B.A., University of Rochester; M.A., Ph.D., The Johns Hopkins University. Associate Professor of English, Rutgers University.

Patricia Powell, B.A., Wellesley College; M.F.A., Brown University. Novelist.

Bruce R. Smith, B.A., Tulane University; M.A., Ph.D., University of Rochester. Professor of English, University of Southern California.

AT BREAD LOAF IN NORTH CAROLINA

Stephen Donadio, B.A., Brandeis University; M.A., Ph.D., Columbia University. John Hamilton Fulton Professor of Humanities, Middlebury College, and Editor, *New England Review*.

Mary Floyd-Wilson, B.A., University of Virginia; M.A., Ph.D., University of North Carolina at Chapel Hill. Associate Professor of English and Comparative Literature, University of North Carolina at Chapel Hill.

Margo Hendricks, B.A., California State University, San Bernardino; M.A., Ph.D., University of California, Riverside. Associate Professor of English, University of California, Santa Cruz.

Michael R. Katz, B.A., Williams College; M.A., D.Phil., Oxford University. C.V. Starr Professor of Russian and East European Studies, Middlebury College.

Beverly Moss, B.A., Spelman College; M.A., Carnegie-Mellon University; Ph.D., University of Illinois, Chicago. Associate Professor of English, The Ohio State University.

Stuart Sherman, B.A., Oberlin College; M.A., University of Chicago; Ph.D., Columbia University. Associate Professor of English, Fordham University.

Valerie Smith, B.A., Bates College; M.A., Ph.D., University of Virginia. Woodrow Wilson Professor of Literature, Department of English, and Director, Center for African American Studies, Princeton University.

Eric J. Sundquist, B.A., University of Kansas; M.A., Ph.D., Johns Hopkins University. UCLA Foundation Professor of Literature, University of California, Los Angeles.

John Warnock, B.A., Amherst College; B.A., M.A., University of Oxford; J.D., New York University School of Law. Professor of English, University of Arizona.

Tilly Warnock, B.A., Newcomb College, Tulane University; M.A.T., Emory University; M.A., University of Wyoming; Ph.D., University of Southern California. Associate Professor of English, University of Arizona, and Director of Bread Loaf/North Carolina for the 2009 session.

AT BREAD LOAF AT LINCOLN COLLEGE, OXFORD

Robert Douglas-Fairhurst, B.A., University of East Anglia; M.A., University of London; M.St. and D.Phil., University of Oxford; Fellow and Tutor in English, Trinity College; Lecturer in English, University of Oxford.

John M. Fyler, A.B., Dartmouth College; M.A., Ph.D., University of California, Berkeley. Professor of English, Tufts University, and Director of Bread Loaf/Oxford for the 2009 session.

Christine Gerrard, B.A., D.Phil., University of Oxford; M.A., University of Pennsylvania. Fellow and Tutor in English, Lady Margaret Hall; Lecturer in English, University of Oxford.

Miriam Gilbert, B.A., Brandeis University; M.A., Ph.D., Indiana University. Professor of English, University of Iowa.

Jeri Johnson, B.A., Brigham Young University; M.A., M.Phil., University of Oxford. Fellow and Tutor in English, Exeter College; Lecturer in English, University of Oxford.

Peter McCullough, B.A., University of California, Los Angeles; Ph.D., Princeton University. Sohmer-Hall Fellow in English Renaissance Literature, Lincoln College; Lecturer in English, University of Oxford.

Emma Smith, B.A., M.A., D.Phil., University of Oxford. Fellow and Tutor in English, Hertford College; Lecturer, University of Oxford.

Philip West, B.A., M.A., M.Phil., Ph.D., University of Cambridge. Fellow and Tutor in English, Somerville College; Lecturer, University of Oxford.

AT BREAD LOAF IN VERMONT

Isobel Armstrong, B.A., Ph.D., University of Leicester; F.B.A. Emeritus Professor of English, Geoffrey Tillotson Chair, and Fellow, Birkbeck College, University of London, and Senior Research Fellow, Institute of English Studies, University of London.

Michael Armstrong, B.A., B.Phil., University of Oxford. Formerly Head Teacher, Harwell Primary School, Harwell, Oxfordshire.

Sara Blair, B.A., University of Virginia; M.A., Ph.D., Stanford University. Professor of English, University of Michigan.



Michael Cadden, B.A., Yale College; B.A., University of Bristol; D.F.A., Yale School of Drama. Director, Program in Theater and Dance, Princeton University.

Dare Clubb, B.A., Amherst College; M.F.A., D.F.A., Yale School of Drama. Associate Professor of Playwriting, University of Iowa.

Jonathan Freedman, B.A., Northwestern University; M.A., Ph.D., Yale University. Professor of English and American Studies, University of Michigan.

Dixie Goswami, B.A., Presbyterian College; M.A., Clemson University. Professor of English Emerita, Clemson University. Coordinator of Bread Loaf's courses in writing and Co-director of the Bread Loaf Teacher Network.

Jennifer Green-Lewis, M.A., University of Edinburgh; Ph.D., University of Pennsylvania. Associate Professor of English, George Washington University.

David Huddle, B.A., University of Virginia; M.A., Hollins College; M.F.A., Columbia University. Professor of English, University of Vermont.

Amy Hungerford, B.A., M.A., M.A., Ph.D., Johns Hopkins University. Professor of English and Director of Undergraduate Studies, Yale University.

Victor Luftig, B.A., Colgate University; M.A., The Johns Hopkins University; Ph.D., Stanford University. Associate Professor and Director of the Center for the Liberal Arts, University of Virginia.

Andrea Lunsford, B.A., M.A., University of Florida; Ph.D., The Ohio State University. Louise Hewlett Nixon Professor of English and Director of the Program in Writing and Rhetoric, Stanford University.

Alan MacVey, B.A., M.A., Stanford University; M.F.A., Yale University. Professor and Director of the Division of Performing Arts, University of Iowa; Artistic Director of the Bread Loaf Acting Ensemble and Director of the Bread Loaf Program in Theater.



2008 FACULTY AT BREAD LOAF IN VERMONT

Front row (left to right): Patricia Powell, Margery Sokoloff, Margery Sabin, Stephen Thorne

Middle row: Dixie Goswami, Carol MacVey, Michael Wood, Adrienne Dixson, Will Nash, Emily Bartels (Associate Director), Susanne Wofford, Jacques Lezra, Michael Armstrong, Jennifer Green-Lewis, Jeffrey Shoulson, Lucy Maddox, Robert Stepto, Alan MacVey, James Maddox (Director)

Back row: Paul Muldoon, Victor Luftig, Jonathan Freedman, Sara Blair, Michael Cadden, John Fyler, Brian McEleney, Angela Brazil, Timothy Smith, David Huddle, Jonathan Strong, James Van Valen, Elizabeth Bunch, Christopher Hutchison, Dare Clubb

Lucy B. Maddox, B.A., Furman University; M.A., Duke University; Ph.D., University of Virginia. Professor of English, Georgetown University.

Paul Muldoon, B.A., Queen's University, Belfast. Howard G.B. Clark '21 University Professor in the Humanities, Princeton University.

William Nash, B.A., Centre College of Kentucky; M.A., Ph.D., University of North Carolina at Chapel Hill. Associate Professor of American Studies, Middlebury College.

James Noggle, B.A., Columbia University; Ph.D., University of California, Berkeley. Associate Professor of English, Wellesley College.

Margery Sabin, B.A., Radcliffe College; Ph.D., Harvard University. Lorraine Chiu Wang Professor of English, Co-director South Asia Studies Program, Wellesley College.

Sheldon Sax, B.A., University of Toronto; M.A., Simon Fraser University; Director of Education Technology, Middlebury College, and Director of Technology, Bread Loaf School of English.

Jeffrey Shoulson, B.A., Princeton University; M. Phil., University of Cambridge; M.A., Ph.D., Yale University. Associate Professor of English and Judaic Studies, University of Miami.

Margery Sokoloff, B.A., M.A., Ph.D., Yale University. Instructor, University of Miami.

Robert Stepto, B.A., Trinity College, Hartford; M.A., Ph.D., Stanford University. Professor of English, African American Studies, and American Studies, Yale University.

Jonathan Strong, B.A., Harvard University. Senior Lecturer in English, Tufts University.

Catherine Tudish, B.A., Southern Illinois University; Ph.D., St. Louis University. Senior Lecturer in English, Dartmouth College.

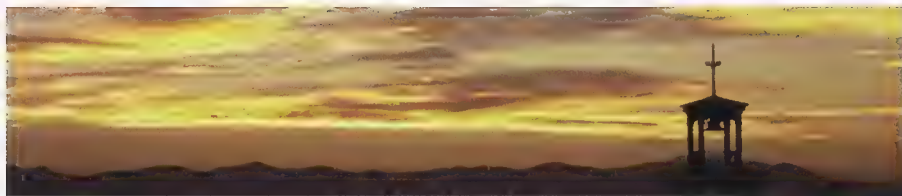
Robert N. Watson, B.A., Yale College; Ph.D., Stanford University. Distinguished Professor of English, University of California, Los Angeles.

Marion Wells, B.A., University of Oxford; M.Phil., Ph.D., Yale University. Associate Professor of English and American Literatures, Middlebury College.

Jennifer Wicke, B.A., University of Chicago; M.A., Ph.D., Columbia University. Professor of English, University of Virginia.

Courses

Bread Loaf in New Mexico



Group I (Writing and the Teaching of Writing)

7005c Writing Fiction/Ms. Powell/M, W 2-4:45

Although this workshop involves quite a bit of reading, it is primarily a writing workshop. Each class will be spent examining stories submitted by its members. These stories, fragments, portions of a novel will have been copied by the authors and made available several days prior to each session. Everyone should provide extensive written comments on each submission in addition to giving honest, detailed, and tactfully phrased criticism in class.

Texts: Janet Burroway, *Writing Fiction: A Guide to Narrative Craft*, 7th ed. (Longman).

7105 Writing Race, Writing Culture, Writing Identity

Ms. Dixon/M, W 2-4:45

In this course we will examine the ways that people engage in writing about race, culture, and identity. We will explore ways of writing that can also engage us in thinking about how we are raced, cultured, and identified, and also how we can use those social phenomena to race, culture, and identify ourselves. We will use a variety of texts and genres—novels, autobiography, poetry, essays—to frame our work in this course. Students in this course will participate in a variety of speaking and writing events in an effort to think both more broadly and substantively about the nuances of literacy more generally and writing more specifically. We will spend a significant amount of time thinking about and discussing how these issues can inform and even transform our pedagogy.

Texts: Teresa Redd, *A Teacher's Introduction to African American English: What a Writing Teacher Should Know* (NCTE); *The Fiction of Toni Morrison: Reading and Writing on Race, Culture, and Identity*, ed. J.L. Carlacio (NCTE); Toni Morrison, *The Bluest Eye* (Plume); Danling Fu, "My Trouble Is My English": Asian Students and the American Dream (Boynton/Cook); *What They Don't Learn in School: Literacy in the Lives of Urban Youth* (New Literacies and Digital Epistemologies, vol. 2), ed. Jabari Mahiri (Peter Lang); photocopied materials available at Bread Loaf.

7110 Writing and Urban Popular Culture

Ms. Dixon/T, Th 2-4:45

This course will draw on multigenre writing that situates writing within the urban context and the experiences of African Americans and Latinos. Students in this course will have opportunities to explore the ways in which urban popular culture can inform and enrich writing and the teaching of writing.

Texts: Geneva Smitherman, *Word from the Mother: Language and African Americans* (Routledge); Elaine Richardson, *Hip Hop Literacies* (Routledge); *What They Don't Learn in School: Literacy in the Lives of Urban Youth* (New Literacies and Digital Epistemologies, vol. 2), ed. Jabari Mahiri (Peter Lang); Steven Goodman, *Teaching Youth Media: A Critical Guide to Literacy, Video Production, and Social Change* (Teachers College); photocopied materials available at Bread Loaf.

7111 Rhetorics of Silence/Ms. Glenn/T, Th 9-11:45

Silence has long been considered a trope for oppression, passivity, stupidity, or obedience. Speaking out, on the other hand, is thought to be liberating and powerful, especially given our talkative Western culture, where speech is synonymous with civilization itself, and where

silence is too often regarded *only* as obedience. Although the form of silence is always the same, the function of specific acts of silence—that is, its interpretation by and effect upon other people—will vary according to the social and cultural context in which it occurs. "Rhetorics of Silence" will demonstrate how silence "speaks" across a good number of settings and situations, particularly in the Southwest. The course will work to demonstrate that like the zero in mathematics, silence is an absence with a function, helping to shape language and relations in dynamic and generative ways. The class will begin with an overview of Western rhetorical principles. Then we will examine various sites where silence and silencing reside: religion, gendered communication (from family and classroom situations to national politics and race relations); Native cultures; and imaginative literature. Our readings, writing, and classroom discussions will bring us to an informed appreciation of silence, whether it is an imposition or a strategic rhetorical choice. You should read Cather for our first class meeting.

Texts: Willa Cather, *Death Comes for the Archbishop* (Vintage); Cheryl Glenn, *Unspoken* (Southern Illinois); Keith Basso, *Wisdom Sits in Places* (New Mexico); Leslie Marmon Silko, *Storyteller* (Arcade); Demetria Martinez, *Mother Tongue* (One World/Ballantine); Nora Naranjo-Morse, *Mud Woman* (Arizona); Laura Tohe, *No Parole Today* (West End); *Beyond Silenced Voices*, ed. Lois Weis and Michelle Fine, rev. ed. (SUNY); Tony Hillerman, *Listening Woman* (HarperTorch).

Group II (English Literature through the Seventeenth Century)

7231 Spenser and Renaissance Culture/Ms. Miller/M, W 2-4:45

In the last quarter of the sixteenth century, Sidney wrote a "defence of poesie," and Spenser wondered "Oh peerless poesie, where is then thy place?" "Poesy" referred not simply to verse, but to fiction in general. Why did poetry and/or fiction need defending during the Renaissance? Where was its "place" in Renaissance culture? How did the reign of Elizabeth, the "Virgin Queen," inform the problems and prerogatives of writers? This course's centerpiece will be the major poem/fiction produced during this period, Spenser's *Faerie Queene*, a work that has elicited divergent responses: Milton labeled Spenser "our sage and serious poet"; Yeats called him "a poet of the delighted senses"; Virginia Woolf advised readers to "make a dash for *The Faerie Queene* and give yourself up to it." We'll explore the imaginative world of Faeryland Spenser creates (populated by egalitarian giants, cross-dressed female warriors, noble savages) in relation to the world he inhabits; we'll attend to his complex representations of power and gender, ethics and politics, in their literary and cultural contexts, and consider his probing of the very possibility of writing poetry in the last half of the sixteenth century. We'll contextualize Spenser's works (pastoral, sonnets, epic) by reading from major documents of Renaissance literary criticism (Puttenham's *Arte of English Poesie*; Sidney's *Defence*); Queen Elizabeth's speeches; Renaissance debates about the nature of women; theories (and practice) of allegory and pastoral; and some of Spenser's contemporary poets (e.g., Sidney, Marlowe, Raleigh). Students should read Sidney's *Defence* for the first class.

Texts: Sidney's "The Defence of Poesy" and *Selected Renaissance Literary Criticism*, ed. Gavin Alexander (Penguin); *The Shorter Poems of Edmund Spenser*, ed. William Oram, et al. (Yale); Edmund Spenser, *The Faerie Queene*, ed. A.C. Hamilton et al. (Longman, 2nd ed.; the first ed. is also fine); *The Cambridge Companion to Spenser*, ed. Andrew Hadfield (Cambridge). Additional material will be available at Bread Loaf in the form of a coursepack, handouts, and on reserve in the library.

7252 Shakespeare and Performance/Mr. B. Smith/M, W 9-11:45
Body, space, time, and sound—the four components present in every dramatic performance—will provide the coordinates for our study of Shakespeare's works for the stage. We'll begin by analyzing and discussing each of the elements in turn, paying attention to what philosophers said about them in Shakespeare's time, how they were deployed in the physical spaces Shakespeare wrote for, what changes have overtaken them in modern production practices and in the media of film and video, and where they stand in relation to contemporary critical theory. The selection of plays will include *The Tempest*, *Richard II*, *As You Like It*, *King Lear*, and *Troilus and Cressida*. In the happy event that a Shakespeare play is being staged in Santa Fe, a substitution for one of these plays is possible, and a group trip to a performance will be arranged. Other performances that we'll view and discuss include Peter Greenaway's film *Prospero's Books*, a videotape of a live performance of *Richard II* at the restored Globe Theatre in London, and Kenneth Branagh's film of *As You Like It*. You'll be asked to develop four projects for the course: a four-page review of one of the films or performances, a live performance of a scene with a group of your colleagues, and two eight-page analytical papers.

Required Texts: John L. Styan, *Shakespeare's Stagecraft* (Cambridge) and Bert O. States, *Great Reckonings in Little Rooms* (California), plus a course reader to be made available at the beginning of the seminar.
Recommended Text: William Shakespeare, *The Norton Shakespeare*, ed. Stephen Greenblatt et al. (Norton).

Group III (English Literature since the Seventeenth Century)

7401 The Country House in English Literature
Ms. David/M, W 9-11:45

From Ben Jonson to Ian McEwan, the country house figures prominently in the English literary imagination. Whether romanticized as a panegyric to a lost world of rural and social harmony, fashioned as a monument to the political and cultural power of its inhabitants, or mapped in the construction of national identity, the country house provides a fertile setting for English writers. Our emphasis will be upon the twentieth century as we place our readings in the historical context of imperial decline, World War II, and shifting ideas about social class and gender. We will also analyze the growth of the British heritage industry in the 1980s (the popularity of *Masterpiece Theatre*, *Country Life* magazine, visits to country houses, Victorian fashion, etc.). Where appropriate, we will also view film adaptations of our novels. Students can expect to write two short response papers and one longer critical essay. If you have questions about the course, contact Professor David at ddavid@temple.edu.

Texts: Ben Jonson, "To Penshurst" (1616, available in anthologies); Andrew Marvell, "Upon Appleton House" (1650-52, available in anthologies); Jane Austen, *Pride and Prejudice* (1813, Penguin); E.M. Forster, *Howards End* (1910, Penguin); Evelyn Waugh, *Brideshead Revisited* (1945, Back Bay); Kazuo Ishiguro, *The Remains of the Day* (1989, Vintage); Tom Stoppard, *Arcadia* (1993, Faber & Faber); Ian McEwan, *Atonement* (2001, Doubleday).

Group IV (American Literature)

7515 American Renaissance/Mr. Alemán/T, Th 9-11:45
This course understands the American renaissance broadly as a historical moment during the mid-nineteenth century (1830s-1850s) that saw radical changes in everything from literature and print culture to domesticity and democracy. It was a time teeming with excitement and energy for the United States, as it developed into a national power and self-consciously struggled to generate its own national literature. Normally we associate this era with canonical authors such as Emerson, Thoreau, Hawthorne, Melville, and Whitman, but the writings of marginal authors such as Douglass, Fuller, Buntline, and Lippard

demonstrate the diversity of American literature (some good and some not so good) that boomed from the 1830s to the 1860s. This course will thus survey and analyze the key texts and authors of mid-nineteenth-century American literature. It will focus on major movements such as transcendentalism and romanticism; major literary forms such as essays, short stories, novels, and poetry; and major socio-historical factors such as Indian removal, slavery, domesticity, and the rise of market capitalism and industry; but we'll also read and discuss lesser-known writings and authors to experience the variety of texts that the American renaissance fostered and fueled in the years preceding the Civil War.

Texts: *The American Transcendentalist: Essential Writings*, ed. Lawrence Buell (Modern Library); Edgar Allan Poe, *The Narrative of Arthur Gordon Pym of Nantucket*, ed. Richard Kopley (Penguin); *Empire and the Literature of Sensation: An Anthology of Nineteenth-Century Popular Fiction*, ed. Jesse Alemán and Shelley Streeby (Rutgers); Henry David Thoreau, *Walden and Civil Disobedience* (Signet); Nathaniel Hawthorne, *The Scarlet Letter* (Penguin); Herman Melville, *Moby-Dick* (Penguin); Frederick Douglass, *Narrative of the Life of Frederick Douglass* (Signet); Margaret Fuller, *Woman in the Nineteenth Century and Other Writings* (Oxford). Assigned readings will also include selections from Walt Whitman, Emily Dickinson, Harriet Jacobs, and others made available online before the summer session begins.

7650b Contemporary American Short Story

Ms. Powell/M, W 9-11:45

This course looks at the major trends in contemporary American short fiction, with particular attention to the various strategies writers employ when designing the short story and the collection.

Texts: Junot Díaz, *The Brief and Wondrous Life of Oscar Wao* (Riverhead); Lan Samantha Chang, *Hunger* (Penguin); Jhumpa Lahiri, *Interpreter of Maladies* (Mariner); Edwidge Danticat, *The Dew Breaker* (Vintage); Andre Dubus, *Selected Stories* (Vintage); Sherman Alexie, *Ten Little Indians* (Grove); Charles Baxter, *Believers* (Vintage); Flannery O'Connor, *Everything That Rises Must Converge* (Farrar, Straus and Giroux); Charles Johnson, *The Sorcerer's Apprentice: Tales and Conjurings* (Plume).



Bread Loaf students head for Williams Lake, near Mt. Wheeler in northern New Mexico.

7674 Southwestern Literature and Film

Mr. Alemán/T, Th 2-4:45

This course surveys Southwestern literature and film to analyze how Native, Chicana/o, and Anglo Americans imagine life in Texas, New Mexico, Arizona, California, Nevada, or the U.S.-Mexico borderlands. The course begins with mid-nineteenth and early-twentieth-century depictions of the Southwest in popular fiction and film; moves to modern literature and movies; and concludes with contemporary Southwestern artistic production. We'll consider how cultural conflict, modernization, landscape, gender, and westward expansion, among other themes, shape Southwestern genres, such as westerns, adventure narratives, regional novels, mysteries, and horror flicks. The class will also examine and discuss the craft of cinema—from film production to scene analysis—especially in the context of film adaptations of literary texts. Most movies will be viewed in their entirety before class, with some clips used during class sessions to highlight a theme, but all class meetings will involve active participation, critical analysis, and student interaction.

Texts: John Rollin Ridge, *The Life and Adventures of Joaquín Murieta*, ed. Joseph Henry Jackson (Oklahoma); Miguel Otero, *The Real Billy the Kid: With New Light on the Lincoln County War*, ed. John-Michael Rivera (Arte Público); Cormac McCarthy, *All the Pretty Horses* (Vintage); Leslie Marmon Silko, *Ceremony* (Penguin). Films include: *The Mask of Zorro* (1998), *Young Guns* (1988), *The Searchers* (1956), *Texas Chainsaw Massacre* (1974), *The Prophecy* (1995), *Pow-Wow Highway* (1989), and *The Tao of Steve* (2000).

Group V (World Literature)

7740 Opera at 7,000 Feet/Mr. B. Smith/T, Th 9-11:45

In terms of space, that's the vertical dimension. Horizontally, we shall get as close as we can to two of the productions in the Santa Fe Opera's fifty-third year of bringing singers, instrumentalists, and listeners together under the high-desert stars: Giuseppe Verdi's *La Traviata* and Wolfgang Amadeus Mozart's *Don Giovanni*. In terms of time, we shall frame our encounter with these two operas by studying one of the earliest operas, Claudio Monteverdi's *L'Orfeo* (1607), and one of the most recent, John Adams' *Doctor Atomic* (2007), which is set in New Mexico. A selection of theoretical and critical readings, along with narrative sources, will give us a range of reference points for studying the literary sources, dramatic structure, musical design, and production history of each opera. Participants in the seminar will undertake two projects: a five-page review of *La Traviata* and an eight- to ten-page interpretative essay drawing on one or more of the critical readings and engaging three or more of the operas. Blocks of group tickets have been purchased for two dates: Friday, July 3, *La Traviata* (opening night of the season, tail-gate parties and costumes in the spirit of that night's opera are traditional) and Saturday, July 18, *Don Giovanni*. An additional fee of \$108 will be charged to cover the cost of tickets, and attendance at both performances is a requirement of the course.

Required Texts: Slavoj Žižek and Mladen Dolar, *Opera's Second Death* (Routledge); Alexandre Dumas, *Camille* (Signet); Jean-Baptiste Molière, *Don Juan*, trans. Richard Wilbur (Harvest). Recommended DVD: John Adams, *Doctor Atomic*, dir. Peter Sellars, with G. Finley, J. Rivera, E. Owens, R. Fink, and J. Maddalena (BBC/Opus). Recommended CDs (with libretti): C. Monteverdi, *L'Orfeo*, dir. J. Gardiner, with A. Johnson, L. Dawson, A. von Otter (Archiv.); G. Verdi, *La Traviata*, dir. C. Giulini, with M. Callas, G. di Stefano, E. Bastianini (EMI); A. Mozart, *Don Giovanni*, dir. W. Furtwängler, with A. Dermota, C. Siepi, D. Ernster, E. Grümmer, E. Schwarzkopf (EMI).

7781 The Work of Fiction in an Age of Terror

Mr. Cartelli/M, W 9-11:45

In the wake of the 9/11 terrorist attacks, V.S. Naipaul claimed that reality had begun to trump fantasy and that writing fiction was no longer either necessary or possible. Focusing on the facticity of what was formerly delegated to fantasy, Naipaul did not take into account the crucial cultural work that fiction has long performed in its



Billy Collins signs a book of his poetry for a Bread Loaf student after his reading at the Santa Fe campus in 2008.

negotiations with the nightmares of history: work that Naipaul himself had modeled in *A Bend in the River* (1980), which, in addition to reimagining the horrors of Joseph Mobutu's reign of terror in the former Belgian Congo, put those horrors into conversation with Joseph Conrad's *Heart of Darkness* (another fiction based on notorious facts), while anticipating the internecine conflicts that would turn vast tracts of Africa into killing fields for the next 30-odd years. In this course, we will explore how Naipaul and other writers of fiction have assimilated and transcribed the many forms that terror has taken in this same span of time, from its state-sponsored manifestations in Africa and Latin America to civil murders and massacres in Sri Lanka to the kidnappings, suicide bombings, and videotaped executions orchestrated by media-savvy Islamic extremists. We will also consult and discuss recent theoretical writing on the politics and poetics of terror by Jean Baudrillard and Paul Virilio among others. Students should read *Waiting for the Barbarians* for the first day of class.

Texts: J.M. Coetzee, *Waiting for the Barbarians* (Penguin); Walter Abish, *How German Is It* (New Directions); Uwe Timm, *The Snake Tree* (New Directions); V.S. Naipaul's *A Bend in the River* (Vintage); Don DeLillo, *Mao II* (Penguin); Michael Ondaatje, *Anil's Ghost* (Vintage); Orhan Pamuk, *Snow* (Vintage); Mohsin Hamid, *The Reluctant Fundamentalist* (Harvest).

Group VI (Theater Arts)

7807 Drama in the Classroom/Ms. MacVey/T, Th 2-4:45

This course is intended for teachers who want to incorporate drama into their classrooms. We will study and practice various approaches, including improvisation and Viola Spolin's theater games, but the main focus will be on process drama, an approach that stresses collaborative creation of material rather than formal productions of scripts. No previous theater training is necessary.

Texts: Ellen McLaughlin, *The Greek Plays*, intro. Tony Kushner (Theatre Communications Group); any anthology of William Shakespeare's plays; Viola Spolin, *Theater Games for the Classroom: A Teacher's Handbook* (Northwestern); *Structuring Drama Work*, ed. Jonathan Neelands and Tony Goode (Cambridge); Tennessee Williams, *The Glass Menagerie* (New Directions). Please bring copies of short stories and poems that you teach in your classroom.

Bread Loaf in North Carolina



Group I (Writing and the Teaching of Writing)

7030 **Rewriting a Life: Teaching Revision as a Life Skill**

Ms. Warnock/M, W 9-11:45

Through daily reading, writing, and rewriting, we will examine the usefulness of Kenneth Burke's rhetoric for writers and teachers of writing and literature, particularly his images of life as "a rough draft" and a "project" in composition" and his theory of writing and reading as acts of identification. We will read the following works in the following order. Works by Murray and Stafford will be used throughout the course and should be read in advance. Students will present drafts and final copies to the class each week and prepare a final course portfolio. For the first class, read and take notes for discussion on Ernest J. Gaines's *A Gathering of Old Men*.

Texts: Ernest J. Gaines, *A Gathering of Old Men* (Vintage); Tony Hoagland, *What Narcissism Means to Me* (Graywolf); *The Story behind the Story*, ed. Peter Turchi and Andrea Barrett (Norton); Tim O'Brien, *In the Lake of the Woods* (Penguin); Charles Baxter, *The Soul Thief* (Pantheon); Marilynne Robinson, *Home* (Farrar, Straus and Giroux); Cormac McCarthy, *The Road* (Vintage); Donald M. Murray, *Crafting a Life in Essay, Story, Poem* (Boynton/Cook); William Stafford, *You Must Revise Your Life* (Michigan).

7040 **Writing about Place/Mr. Warnock/M, W 2-4:45**

"To know a place, like a friend or lover, is for it to become familiar.... to know it better is for it to become strange again." —Rebecca Solnit

We may think of a *place* as having a certain character, an identity, a particular kind of order and stability. And yet we know that a sense of place can emerge most strongly when it is being threatened or otherwise contested. We take place as something "natural" and yet we also know that it is constructed and in history. We may think of writing about place as something that insiders are best able to do, but then again as something that outsiders—travelers, anthropologists, people from "off"—are in an even better position to do. Not surprisingly, the meanings of "place," according to the OED, are, well, all over the place: "[T]he senses are numerous and...difficult to arrange." In this writing class, we will enter this world of possibility through reading, field trips, music, and regular writing. The books we will read, in order, are below. Please read Welty before the first class.

Texts: Eudora Welty, *One Writer's Beginnings* (Warner); "Saving the Life That Is Your Own," "Beyond the Peacock," "Zora Neal Hurston," and "Looking for Zora" in Alice Walker, *In Search of Our Mothers' Gardens* (Harvest); Annie Dillard, *Pilgrim at Tinker Creek* (HarperPerennial); Wilma Dykeman, *The French Broad* (Wakestone); James Agee, *Let Us Now Praise Famous Men* (Mariner); Harry Caudill, *Night Comes to the Cumberland: A Biography of a Depressed Area* (Jesse Stuart Foundation).

7120 **Literacy and Race/Ms. Moss/M, W 9-11:45**

Race and ethnicity are assumed to be powerful forces in group and individual literacy lives. Further, histories of literacy and literacy narratives cannot be divorced from a people's racialized and/or ethnic identities. In this course, we will explore how literacies shape and are shaped by these racial and ethnic identities. We will look at how race intersects with ethnicity, class, and gender among other identity markers and how one's "marked" body contributes to an understanding of literacy practices in racially marked groups. We will examine this topic from multiple research perspectives—historically, ethnographically, theoretically, to name a few. My major purpose is to begin a conversation about how scholars and teachers understand the role of race in literacy studies.

Texts: *Making Race Visible: Literacy Research for Cultural Understanding*, ed. Stuart Greene and Dawn Abt-Perkins (Teachers College); Jacqueline Jones Royster, *Traces of a Stream: Literacy and Social Change among African American Women* (Pittsburgh); Catherine Prendergast, *Literacy and Racial Justice: The Politics of Learning after Brown v. Board of Education* (Southern Illinois); Bob Fecho, "Is This English?" (Teachers College); *Latino/a Discourses: On Language, Identity, and Literacy Education*, ed. M. Kells, V. Balester, and V. Villanueva (Boynton/Cook); *Second-Language Writing in the Composition Classroom*, ed. Paul Kei Matsuda et al. (Bedford/St. Martin's); Elaine Richardson, *Hiphop Literacies* (Routledge).

Group II (English Literature through the Seventeenth Century)

7240 **Gender, Disorder, and English Renaissance Drama**

Ms. Floyd-Wilson/T, Th 2-4:45

How did early modern audiences respond to the representation of women on the stage? Can we discern specific forms of female heroism in Renaissance drama? How does genre affect the representation of gender? How did the drama solidify or subvert the cultural categories of wife, maid, widow, whore, shrew, or witch? We will read a range of early modern plays by Ben Jonson, Thomas Middleton, John Marston, John Webster, Thomas Heywood, and others (including one early play by Shakespeare). Some discussion will be devoted to the various approaches of Renaissance feminist criticism as it has developed over the past thirty years. We will consider how the drama encodes or challenges women's subordinate status in the society, and we will assess how the plays display (and interrogate) male anxiety over female authority. Other topics will include female spectatorship, the all-male stage, cross-dressing, the institution of marriage, gendered economics, and how constructions of gender, race, ethnicity, and sexuality interacted in the period.

Texts: William Shakespeare, *The Taming of the Shrew: Texts and Contexts*, ed. Frances Dolan (Bedford/St. Martin's). You may read the following plays in any edition, but I have made suggestions in some cases: Anonymous, *Arden of Feversham*; Thomas Heywood, *A Woman Killed with Kindness*; John Webster, *The Duchess of Malfi* (New Mermaids); Ben Jonson, *Epicoene* (any edition); Thomas Middleton and William Rowley, *The Changeling* (New Mermaids); Thomas Middleton and Thomas Dekker, *The Roaring Girl*; Thomas Middleton, *A Chaste Maid in Cheapside*; John Marston, *The Dutch Courtesan* (New Mermaids); William Rowley, Thomas Dekker, and John Ford, *The Witch of Edmonton* (New Mermaids). You might want to purchase *Plays on Women*, ed. Kathleen McLuskie (Manchester) since it includes four of the plays we'll be reading (listed above). Other course materials will be available at Bread Loaf.

7245 **Teaching William Shakespeare**

Ms. Hendricks/T, Th 9-11:45

This course focuses on the pedagogy of teaching the works of William Shakespeare. The aim of this course is to work with teachers to develop methodological and interpretive approaches that are easily integrated into their syllabi. Students will be introduced to cultural, historical, aesthetic, and generic materials as part of the study of selected works. Issues to be explored include: how to read a Shakespeare script; Shakespeare's themes—universal or parochial; film versus stage; and reading for the poetry and interpreting for the performance.

Texts: William Shakespeare, *A Midsummer Night's Dream*, ed. Stephen Orgel and A. Braunmuller (Pelican); *The Merchant of Venice*, ed. Leah S. Marcus (Norton Critical Ed.); *Macbeth*, ed. Robert S. Miola (Norton Critical Ed.); *The Tempest*, ed. Peter Hulme and William H. Sherman (Norton Critical Ed.).

7252 Shakespeare and the Body

Ms. Floyd-Wilson/T, Th 9-11:45

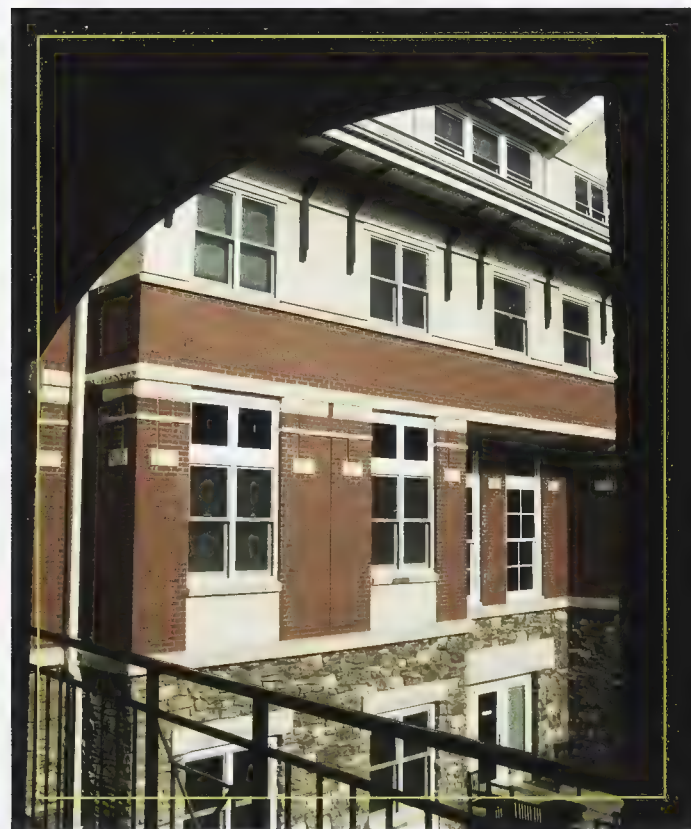
How was identity experienced in the early modern body? With some attention to medical thought and social practices of the period, this course will focus on representations of the body in Shakespeare's plays. Potential discussions will center on the body's perceived relationship to gender, sexuality, ethnicity, and class status. Since male actors played women and commoners played kings, performance questions will come into play. We will also consider the political and social implications of Renaissance notions of bodily health. What was the relationship between the physical body and the body politic? How did Shakespeare deploy the concept of the "King's two bodies"? By looking to contemporary debates on the interaction between the body and the soul, we will strive to historicize Shakespeare's interest in the function and significance of the body's passions. Plays will include *As You Like It*, *Twelfth Night*, *All's Well That Ends Well*, *Measure for Measure*, *Henry IV, Part 1*, *Henry V*, *Othello*, *Merchant of Venice*, *King Lear*, *Hamlet*, *Cymbeline*, and *The Winter's Tale*.

Texts: *The Norton Shakespeare*, ed. Stephen Greenblatt et al. (Norton). Supplementary materials will be available at Bread Loaf.

7290 Teaching Poetry/Ms. Hendricks/T, Th 2-4:45

This course focuses on the pedagogy of poetry. Exploring various modes and forms of poetry across culture and time, students will develop models for teaching poetry in their courses. The course will emphasize close textual analysis in conjunction with the cultural context that redefined what writing poetry meant. Issues such as how students read or do not read poetry and how to teach the technique of poetic writing will be explored. As its principal aim, this course seeks to provide a way of engaging students in the cultural study of poetry just as they engage and respond to contemporary music and narrative. (This course can be used to satisfy either a Group II or a Group III requirement; students should indicate their choice at the time of registration.)

Text: *The Making of a Poem*, ed. Mark Strand and Eavan Boland (Norton).



Governor's Hall, Bread Loaf's residence hall on the UNCA campus in Asheville.

Group III (English Literature since the Seventeenth Century)

7290 Teaching Poetry/Ms. Hendricks/T, Th 2-4:45

See description under Group II offerings. This course can be used to satisfy either a Group II or a Group III requirement; students should indicate their choice at the time of registration.

7307a The Novel and "I" in the Eighteenth Century and After/Mr. Sherman/M, W 9-11:45

"I have discovered," proclaimed the twenty-two year old James Boswell in 1762, at the start of his lifelong journal, "that we may be in some degree whatever character we choose." Many of Boswell's contemporaries made similar discoveries, and early novels often read like maps of their explorations, setting forth the possibilities, consequences, and limitations intrinsic to this newly elastic sense of self. We'll study some of the maps less traveled by (*Roxana* rather than *Crusoe*; *Tristram*, not *Tom Jones*; Burney's late *Wanderer* in lieu of her early *Evelina*), alongside a few nonfiction documents of the "I" by writers whose work sometimes helped chart the novel's route: essayists, philosophers, biographers, diarists (including Boswell himself). At course's end, we'll look at *Middlemarch* to see, in one spectacular instance, what the nineteenth-century novel did with the exhilarating, precarious notion that we may be in some degree whatever character we choose.

Texts: Daniel Defoe, *Roxana* (Oxford World's Classics); Eliza Haywood, *Fantomina and Other Works* (Broadview); Laurence Sterne, *Tristram Shandy* (Oxford World's Classics); James Boswell, *Boswell's London Journal* (Yale); Horace Walpole, *The Castle of Otranto* (Oxford World's Classics); Frances Burney, *The Wanderer* (Oxford World's Classics); George Eliot, *Middlemarch* (Penguin).

7400 Studies in Modern British Fiction

Mr. Donadio/T, Th 2-4:45

At a point early on in Thomas Mann's *The Magic Mountain*, the narrator observes that "a human being lives out not only his personal life as an individual, but also, consciously or subconsciously, the lives of his epoch and contemporaries." Centered on a variety of highly accomplished and resonant works produced by English authors during the first two thirds of the twentieth century, this course will pay particular attention to the interplay between states of feeling and larger historical predicaments, exploring at close range experiences of personal frustration and visions of social fulfillment, moments of inescapable isolation and possibilities of intense intimacy.

Texts: Joseph Conrad, "Amy Foster" and "The Secret Sharer," in *Typhoon and Other Tales* (Oxford World's Classics); Arnold Bennett, *The Old Wives' Tale* (Penguin); E.M. Forster, *Howards End* (Norton Critical Ed.); Rebecca West, *The Return of the Soldier* (Modern Library); D.H. Lawrence, *Women in Love* [Cambridge Ed.] (Penguin Classics); Virginia Woolf, *Mrs. Dalloway* [Annotated] (Harvest); Evelyn Waugh, *Vile Bodies* (Back Bay); Patrick Hamilton, *The Slaves of Solitude* (New York Review of Books Classics); Elizabeth Bowen, *The Heat of the Day* (Anchor); Doris Lessing, *The Golden Notebook* (HarperPerennial).

7410 Ulysses/Mr. Sherman/T, Th 9-11:45

"Joyce," declared Ernest Hemingway in a 1922 letter to a friend, "has written a most goddam wonderful book." The book was *Ulysses*, and most of its readers in the decades since would probably endorse as accurate all three of Hemingway's modifiers: the wonders of Joyce's accomplishment, the sometimes curse-worthy intricacies of his text, and the sheer ambition of his intent to cram most if not all of human experience into one day, one book. In this course, we'll hope to inhabit Hemingway's whole description, moving chapter by chapter and hour by hour through Bloom's (and Molly's and Stephen's and Dublin's) long day, and drawing on all the resources available (Homer, maps, critics, biographies, recordings) in order to savor as much of Joyce's most as we can manage.

Texts: James Joyce, *Ulysses*, ed. Hans Gabler (Vintage); Homer, *The Odyssey*, trans. Robert Fitzgerald (Farrar, Straus and Giroux); Don Gifford, *Ulysses Annotated: Revised and Expanded Edition* (California).

Group IV (American Literature)

7583 Memory in African American Public and Literary

Discourse/Ms. Moss/M, W 2-4:45

Though memory or "memoria" was one of the original five canons of rhetoric, until recently it was one of the forgotten canons. However, memory has reemerged as an important element in rhetorical studies, literary criticism, and other disciplinary areas. Of interest to many scholars is how memory is used in particular cultural texts. In this seminar, we will examine how the art and practice of memory functions in African American texts from a variety of genres and media. Specifically, we will look at contemporary black political discourse, novels, poetry, plays, and film. Students will be asked to think about how race as well as a community's history, beliefs, and cultural practices shape the functions and uses of memory in a text. Questions that we will consider include: How is collective and/or cultural memory used as a persuasive device? What is the relationship between memory and political action? Who has the right to invoke memory? What impact might genre have on the place of memory in a text? Texts will include a course packet of critical readings on memory (from classical rhetoric to contemporary theories); political speeches from Martin Luther King, Jr., Barbara Jordan, Barack Obama (and others); and the works listed below.

Texts: Harriet Jacobs, *Incidents in the Life of a Slave Girl* (Norton Critical Ed.); Toni Morrison, *Beloved* (Vintage); Julie Dash, *Daughters of the Dust* (film); August Wilson, *The Piano Lesson* (Plume); James McBride, *The Color of Water* (Riverhead); Spike Lee, *When the Levees Broke* (documentary; both this and *Daughters of the Dust* will be available for viewing at Bread Loaf, but I recommend that you try to see both if you can before the summer).

7591a Faulkner/Mr. Donadio/T, Th 9-11:45

An intensive reading of the major works.

Texts: William Faulkner, *The Sound and the Fury*; *Sanctuary*; *As I Lay Dying*; *Light in August*; *Absalom, Absalom!*; *The Wild Palms*; *Go Down, Moses*; *Collected Stories*. Except for the *Collected Stories* (published in paperback by Vintage), these works are all included in the Library of America volumes devoted to William Faulkner: *Novels 1926-1929*; *Novels 1930-1935*; *Novels 1936-1940*; *Novels 1942-1954*. (There is also a fifth volume that includes works published in the author's final years.) These Library of America hardbound volumes may be purchased from various sources at a considerable discount, and in the end they will prove far more durable and economical than the paperback editions of these individual novels, which may appear cheaper initially.

7648 Literature of the Civil Rights Movement

Mr. Sundquist/T, Th 9-11:45

The course will examine the role of literature in the American civil rights movement. The "second emancipation" of the 1950s and 1960s caused wrenching social and political upheaval and remains even now a matter of debate, both for its strategies and its ultimate results. Writing by both black and white authors, both nonfiction and fiction, played an essential role in motivating protest and shaping public views. Our readings will include literature whose popularity gave it a direct role in debates over race, rights, and freedom, as well as more reflective literature that sought to reinterpret African American history and create a new vocabulary of cultural pride. Course requirements will be two short papers, a class presentation, and a brief reading exam.

Texts: Harper Lee, *To Kill a Mockingbird* (Harper); Richard Wright, *The Long Dream* (Northeastern); John Howard Griffin, *Black Like Me* (NAL); William Melvin Kelley, *A Different Drummer* (Bantam); Martin Luther King, Jr., *Why We Can't Wait* (Signet); Ernest Gaines, *The Autobiography of Miss Jane Pittman* (Bantam); Paule Marshall, *Praisesong for the Widow* (Plume); selections from *The Eyes on the Prize Civil Rights Reader*, ed. Clayborne Carson et al. (Penguin).



View from the Craggy Gardens area off the Blue Ridge Parkway.

7660 Modern American Autobiography

Ms. V. Smith/M, W 2-4:45

Critics have long described autobiography as a quintessentially American literary genre, largely because as a nation and as individuals, Americans have been preoccupied with beginnings and with the processes and possibilities of self-creation. From the conversion narratives, to the autobiographies of the "Founding Fathers," to the antebellum slave narratives, in their autobiographical writing, Americans have explored private concerns with identity, family, and their relation to place, as well as broader issues such as the meaning of citizenship, freedom, and the power of language to imprison and to liberate. In this course we will read a series of pivotal autobiographical works published during the second half of the twentieth century. We will analyze them as experiments in form, structure, and strategies of characterization, and consider how they negotiate some of the pressing political questions of our time. Students will write analytical essays as well as an autobiographical exercise of their own.

Texts: Frank Conroy, *Stop Time* (Penguin); Eva Hoffman, *Lost in Translation: A Life in a New Language* (Penguin); Alice Kaplan, *French Lessons* (Chicago); Melba Pattillo Beals, *Warriors Don't Cry* (Simon Pulse); Barack Obama, *Dreams from My Father* (Three Rivers); Rosemary Bray, *Unafraid of the Dark* (Anchor).

7690 Toni Morrison/Ms. V. Smith/M, W 9-11:45

Toni Morrison is perhaps best known for her lyrical, evocative, and nuanced novels. Yet the Nobel Prize-winning author has had a distinguished and profoundly influential career working across a wide variety of genres: as an editor, essayist, playwright, children's book author, and librettist. In her work, the craft of writing and the art of reading are always politically engaged practices, entwined in a process of creating, producing, and circulating knowledge. In this course we will read six of her novels in relation to selected works of literary and cultural criticism (some by Morrison herself and some by other critics). By analyzing the significance of place and of history in her work, as well as her use of a range of techniques such as silences, imagery, point of view, and allusion, we will explore how Morrison exposes the power of language both to fracture our sense of common humanity and bind us into a shareable existence.

Texts: Toni Morrison, *The Bluest Eye* (Vintage), *Song of Solomon* (Vintage), *Beloved* (Vintage), *Jazz* (Vintage), *Paradise* (Plume), *A Mercy* (Knopf).

Group V (World Literature)

7751 Tolstoy and/or Dostoevsky/Mr. Katz/M, W 9-11:45
In his classic study *Aspects of the Novel* (1950) E.M. Forster wrote: "No English novelist is as great as Tolstoy—that is to say, has given so complete a picture of man's life, both on its domestic and heroic side. No English novelist has explored man's soul as deeply as Dostoevsky." We begin our inquiry with an excerpt from Fyodor Dostoevsky's first literary offering, *Poor Folk* (1846), and trace its emergence from the works of Pushkin and Gogol. Then we turn to his philosophical treatise-cum-novel *Notes from Underground* (1864), viewed as a prelude to his five major works. We will study two of them: *Crime and Punishment* (1866), his first and arguably best novel, and *The Adolescent* (1875), an underrated, unjustly neglected, yet extraordinary work. Then we turn to Leo Tolstoy and sample his early literary works, including "Three Deaths" (1859), followed by a close reading of his masterpiece *Anna Karenina* (1875-77). Finally we survey Tolstoy's late fiction, including "The Death of Ivan Ilych" (1886) and "Alyosha Gorshok" (1905). Excerpts from critical essays by Mikhail Bakhtin, *Problems of Dostoevsky's Poetics*, Isaiah Berlin, *The Hedgehog and the Fox* (1953), George Steiner, *Tolstoy or Dostoevsky* (1959), and Joseph Frank "Tolstoyevsky" (1990) will be used to inform our discussions.

Texts: Fyodor Dostoevsky, *Notes from Underground* (Norton Critical Ed.), *Crime and Punishment*, trans. R. Pevear and L. Volokhonsky (Vintage), *The Adolescent*, trans. R. Pevear and L. Volokhonsky (Vintage); Leo Tolstoy, *Tolstoy's Short Fiction* (Norton Critical Ed.), *Anna Karenina*, trans. R. Pevear and L. Volokhonsky (Penguin).

7768 Literature of the Holocaust/Mr. Sundquist/T, Th 2-4:45
The course will focus on reactions to, and representations of, the Holocaust in literature. In moving from the initial response of eye-witness testimony, through the emergence of fiction as one means to test the adequacy of historical accounts and memoirs, and on to more recent reflections on the problem of adequately "remembering" the event, we will consider how the Nazi genocide has entered into world consciousness. Why has the Holocaust assumed so significant a role in contemporary life that there are entire genres of literature and film devoted to it? What does it mean to have an artistic or aesthetic response to such an event? What role might literature play in helping us to understand the Holocaust and making us vigilant about new forms of genocide? Course requirements will be two short papers, a class presentation, and a brief reading exam.

Texts: Anne Frank, *The Diary of a Young Girl* (Bantam); Elie Wiesel, *Night* (Hill and Wang); Primo Levi, *Survival in Auschwitz* (Touchstone); Charlotte Delbo, "None of Us Will Return" in *Auschwitz and After* (Yale); Tadeusz Borowski, *This Way for the Gas, Ladies and Gentlemen* (Penguin); Piotr Rawicz, *Blood from the Sky* (Yale); W.G. Sebald, *Austerlitz* (Modern Library); selections from *A Holocaust Reader*, ed. Lucy S. Dawidowicz (Behrman).



Faculty members John Warnock (left) and John Elder playing at one of the weekly Glass House performances in Asheville.



Magnolias bloom outside the Lincoln College Chapel.

Bread Loaf at Lincoln College, Oxford



Group II (English Literature through the Seventeenth Century)

7907 Chaucer/Mr. Fyler

This course offers a study of the major poetry of Geoffrey Chaucer. We will spend roughly two-thirds of our time on the *Canterbury Tales* and the other third on Chaucer's most extraordinary poem, *Troilus and Criseyde*. Chaucer is primarily a narrative rather than a lyric poet: though the analogy is an imperfect one, the *Canterbury Tales* is like a collection of short stories, and *Troilus*, like a novel in verse. We will talk about Chaucer's literary sources and contexts, the interpretation of his poetry, and his treatment of a number of issues, especially gender issues, that are of perennial interest.

Texts: *The Riverside Chaucer*, ed. L.D. Benson (Houghton Mifflin or Oxford Paperback [readily available less expensively in the U.K.]); Boethius, *The Consolation of Philosophy*, trans. Richard Green (Macmillan); *Woman Defamed and Woman Defended*, ed. Alcuin Blamires (Oxford).

7911 English Renaissance Lyric Poetry, 1580–1650/Mr. West

The period 1580–1650 witnessed the rebirth of English lyric poetry and with it an explosion of views about the proper forms, styles and occasions of writing. This course focuses on the achievements of some key innovators and exponents: Sir Philip Sidney, Edmund Spenser, Ben Jonson, John Donne, George Herbert, and Andrew Marvell. Close reading of individual poems will go hand-in-hand with discussion of such key aesthetic and historical contexts as: the rise of English as a literary language; the emergence of different views of the poet's function (prophet, courtier, wit, priest); the social uses of poetry in patronage relationships and coteries; print and manuscript culture; the development of devotional poetry and poetics; and the importance of song and oral performance. Several sessions will revolve around comparisons with early modern music, art, and architecture.

Texts: *Sir Philip Sidney: The Major Works*, ed. Katherine Duncan-Jones (Oxford World's Classics); *Edmund Spenser: The Shorter Poems*, ed. Richard McCabe (Penguin); *Seventeenth-Century British Poetry 1603–1660*, ed. John P. Rumrich and Gregory Chaplin (Norton).

7920 Shakespeare: On the Page and on the Stage/Ms. Gilbert

A play text exists on the page; a performance text exists on the stage. These two versions of Shakespeare's texts (to which we may add performances on film and video) will form the center of our work as we read and discuss play texts, and then see ten productions, some by the Royal Shakespeare Company in Stratford-upon-Avon, and some in London (at the restored Globe, at Regent's Park, and at the Old Vic). Some classes will take place in Stratford, and it is hoped that these will include meetings with members of the RSC, who will discuss their work in the productions. Given the traveling required for each production, the number of pre- and post-show discussions, as well as the extra sessions with stage professionals, the course needs to meet at least three days a week and requires energetic participation and stamina. Writing for the course includes preparing questions for discussion, and probably four short papers dealing with issues of text and performance. Plays already booked in Stratford are: *As You Like It*, *Julius Caesar*, and *The Winter's Tale*; plays booked so far in London are *The Winter's Tale* (different production) and *Hamlet*; more information on the plays to be seen will be circulated to those enrolling in the course as soon as it is available. Students must expect additional charges for tickets and transportation of \$750.

Texts: Plays of the repertory in reliable editions (either a Complete Works or individual paperbacks, particularly from Arden, Oxford, New Cambridge, or New Penguin). A list of selected readings on Shakespeare in the theater and the final list of productions will be sent to students prior to the start of the session. Students should expect to read all plays ahead of time, and then again during the course.

7931 Early Modern Tragedy/Ms. Smith

Why did tragedy give the Elizabethans and Jacobean pleasure? What was it about Thomas Kyd's play *The Spanish Tragedy* that made it so indispensable to early modern culture—a reference point as iconic as the shower scene in *Psycho*? In reading a range of tragedies from the period 1590–1620, we will think about genre, history, and theatrical pleasure; about tragedy's intersections with politics, with religion, and with dramatic action; and about the perverse attractions of violent entertainment. Early modern tragedy's obsessions with death, with subjectivity, and with sexuality, make it at once historically specific and uncannily modern: using a range of interpretive lenses we'll try to get to grips with this interplay. Reading Shakespearean texts alongside the plays of his influences, contemporaries, and rivals resituates some familiar material in a different context. One of the players in Tom Stoppard's sharp and witty *Hamlet* play, *Rosencrantz and Guildenstern Are Dead*, identifies "blood, sex and rhetoric" as the crucial components of Renaissance theatrical popularity: an interest in at least two of these is the only prerequisite of this course.

Texts: William Shakespeare, *Titus Andronicus*; Thomas Kyd, *The Spanish Tragedy*; Christopher Marlowe, *Dr. Faustus*; Anonymous, *Arden of Feversham*; Shakespeare, *Antony and Cleopatra*; Thomas Middleton, *The Revenger's Tragedy*; John Webster, *The White Devil*; John Ford, *'Tis Pity She's a Whore*. Any edition will do; many of these plays are in *English Renaissance Drama: A Norton Anthology*, ed. David Bevington et al., or in *Renaissance Drama: An Anthology of Plays and Entertainments*, ed. Arthur Kinney (Blackwell). Other reading will be provided during the course.

7935 Literature and the Arts in Restoration and Eighteenth-Century England/Mr. McCullough

This course will set the major literary achievements of Restoration and eighteenth-century England in the wider context of the other arts that flourished after the return of monarchy in 1660. We will consider major published poets and dramatists, as well as manuscript culture, diaries, and the emergent periodical essay. An emphasis will be placed on parallel features and influences in architecture, garden design, urban development, painting, and music. Themes will include georgic, pastoral, and the English landscape; the representation of London after the Great Fire of 1666; theater and court in the emergence of London's "West End"; the contested relationship between the so-called "sister arts"; and the importance of "taste" to the expanding middle class. The course will take advantage (through field trips, for which students should allow a small budget of up to £100 for travel) of the architectural, landscape, and fine art legacies in Oxfordshire and London. *(This course carries one unit of Group II credit and one unit of Group III credit.)*

Texts: John Milton, *Paradise Lost* (either Oxford World's Classics or Penguin); *Restoration Literature: An Anthology*, ed. Paul Hammond (Oxford World's Classics); *Eighteenth-Century Poetry, An Annotated Anthology*, ed. David Fairer and Christine Gerrard (Blackwell). Plays: Sir George Etherege, *The Man of Mode*; Nathaniel Lee, *Lucius Junius Brutus*; Thomas Otway, *Venice Preserv'd* (these are all found in

Restoration Drama, An Anthology, ed. David Womersley, Blackwell, in paperback, but you are welcome to use any other editions you might find; the Lee will be difficult to find outside this anthology or libraries).

Group III (English Literature since the Seventeenth Century)

7935 Literature and the Arts in Restoration and Eighteenth-Century England/Mr. McCullough
(See the description under Group II offerings. This course carries one unit of Group II credit and one unit of Group III credit.)

7941 Early Romanticism/Ms. Gerrard
This course will chart the evolution of romanticism by locating its origins in earlier eighteenth-century writing and by examining a number of key texts from the "first generation" of romantic writers of the 1790s and early 1800s. The course will explore early romanticism from a variety of perspectives—political, social, literary, aesthetic. We will focus in particular on the following topics: sensibility and sentiment, the sublime, landscapes of the mind, rudeness and primitivism, the role of women. The list of texts below is not comprehensive. Students will be encouraged to pursue individual lines of enquiry and to read widely for their written papers.

Texts: Anne Finch, "A Nocturnal Reverie" (1713); Alexander Pope, "Eloisa to Abelard" (1717); Thomas Parnell, "A Night-Piece on Death" (1721); James Thomson, "Spring" (1730); Thomas Gray, *Elegy Written in a Country Church Yard* (1751); Oliver Goldsmith, *The Deserted Village* (1770); Anna Laetitia Barbauld, *A Summer Evening's Meditation* (1773); William Cowper, *The Task* (1785). All of the preceding poems are anthologized in *Eighteenth-Century Poetry: An Annotated Anthology*, 2nd ed., ed. D. Fairer and C. Gerrard (Blackwell). William Wordsworth and Samuel Taylor Coleridge, *Lyrical Ballads* (1798); Wordsworth, the two-

part *Prelude* (1799); Coleridge, "This Lime-Tree Bower My Prison," "Frost at Midnight," "Kubla Khan"; William Blake, *Songs of Innocence and Experience* (1789–93). The most convenient source for Wordsworth, Coleridge, and Blake is *Romanticism: An Anthology*, ed. Duncan Wu (Blackwell). Jane Austen, *Sense and Sensibility* (1811); Mary Shelley, *Frankenstein* (1817), both Oxford World's Classics.

7950 Atlantic Crossings: Anglo-American Literary Relations, 1798–1900/Ms. Gerrard

This course aims to explore the cross-currents between British and American literary cultures of the nineteenth century. By looking at key texts across a wide variety of genres and modes, including romance, the gothic, realism, and naturalism, we will examine the sometimes tense and competitive relationship between American authors and British cultural models. We will explore a variety of themes such as American innocence and European "sophistication"; landscape and nature; history; self-reliance and community; sin, guilt and the "double self." We will conduct seminars around key pairings or groupings of pivotal British and American texts, supplemented by other contemporary materials. (This course carries one unit of Group III credit and one unit of Group IV credit.)

Texts: Samuel Taylor Coleridge, *The Rime of the Ancient Mariner* (1798); Herman Melville, *Moby Dick* (1851); William Wordsworth, *The Prelude* (1799); Henry David Thoreau, *Walden*; Walt Whitman, "Song of Myself" from *Leaves of Grass* (1850); Mary Shelley, *Frankenstein* (1818); Charles Brockden Brown, *Edgar Huntly* (1799); Edgar Allan Poe, *Selected Tales* (1837), especially "William Wilson" and "The Fall of the House of Usher"; William Wordsworth, "The Thorn"; Nathaniel Hawthorne, *The Scarlet Letter*; George Eliot, *The Mill on the Floss* (1860); Edith Wharton, *The House of Mirth* (1905). Most of these texts are readily available in Oxford World's Classics editions. There is an Easy Read edition of *Edgar Huntly*, ed. Philip Barnard (2007).



7970 Pre-Raphaelitism to Decadence:

Literature and Vision/Mr. Evangelista

The Victorian art critic John Ruskin once thundered that "Hundreds of people can talk for one who can think, but thousands can think for one who can see. To see clearly is poetry, prophecy, and religion—all in one." This course explores the intersections, borrowings, and clashes of verbal and visual cultures in Victorian Britain, from the birth of the Pre-Raphaelite movement in the mid-century to the Decadence of the 1890s. We will discuss issues such as the place and value of art in the second half of the nineteenth century, pre-Raphaelite poetry and painting, aestheticism, art for art's sake, *ekphrasis*, ghostly visions, sexuality, Symbolism, Decadent writing. Our focus in class will be primarily on literary texts, but there will be opportunities for integrating visual material and for exploring Oxford's superb late-Victorian heritage. A course pack with additional reading will be given out at the beginning of the course.

Texts: John Ruskin, *Selected Writings* (Oxford World's Classics); D.G. Rossetti, *Collected Poetry and Prose*, ed. Jerome McGann (Yale); Walter Pater, *The Renaissance* (Oxford World's Classics); A.C. Swinburne, *Poems and Ballads and Atalanta in Calydon*, ed. Kenneth Haynes (Penguin); Henry James, *Roderick Hudson* (any edition) and *The Aspern Papers and Other Stories* (Oxford World's Classics); Vernon Lee, *Hauntings and Other Fantastic Tales* (Broadview); Oscar Wilde, *The Picture of Dorian Gray* and *Salomé* (any editions).

7974 Ghost Stories/Ms. Smith

If, as W.H. Auden suggested, art is "the means by which we break bread with the dead," literature is intrinsically ghostly. Like a ghost, literature makes connections between the living and the dead; it too can haunt us with an image or a feeling; both question the mundane and material reality in which we think we live; neither is susceptible to real explication. The literary and the ghostly both unsettle us, and it's the aim of this course to preserve that spookiness while trying to understand it with a tough but rewarding range of critical reading. Using a range of literary texts which could be called ghost stories, we will investigate the hold of this particular genre across the imaginations of centuries of readers, but in considering ghost stories we will also be approaching some difficult questions about literature itself. A willingness to work to theorise, as well as to experience, the uncanny is required.

Texts: William Shakespeare, *Hamlet* (any edition); Henry James, *The Turn of the Screw* (Oxford World's Classics); M.R. James, *Casting the Runes and Other Ghost Stories* (Oxford World's Classics); Emily Brontë, *Wuthering Heights* (any edition); Susan Hill, *The Woman in Black* (U.S. edition: David Godine; U.K. edition: Viking); Toni Morrison, *Beloved* (Plume); *The Oxford Book of English Ghost Stories*, ed. Michael Cox and R.A. Gilbert (Oxford); Ali Smith, *Hotel World* (Anchor). Other reading will be provided during the course.

7975 James Joyce/Ms. Johnson

Students will engage in intensive study of *Ulysses* in its Hiberno-European, modernist, and Joycean contexts. We will begin by reading both *Dubliners* and *A Portrait of the Artist as a Young Man* (and Joyce's poetry, critical essays, *Stephen Hero*, *Exiles*, *Giacomo Joyce*, and *Finnegans Wake* will all be incorporated into discussions), but the course will be primarily devoted to the reading and study of *Ulysses*. This work's centrality to, yet deviation from, the aesthetic and political preoccupations of modernism will be explored.



High Table dinner in Lincoln College Dining Hall.

Primary Texts: James Joyce, *Dubliners*, *A Portrait of the Artist as a Young Man*, and *Ulysses* (preferably the H.W. Gabler ed.). *Supplementary Texts:* Stephen Hero, *Exiles*, *Giacomo Joyce*, *Finnegans Wake*, and *Poems and Shorter Writings*, ed. Richard Ellmann, A. Walton Litz, and John Whittier-Ferguson (Faber). (Students are not expected to buy the supplementary texts.)

7980 The Modern(ist) Novel/Ms. Johnson

T.S. Eliot, reviewing *Ulysses*, hesitated to describe the book as a "novel": "If it is not a novel, that is simply because the novel is a form which will no longer serve; it is because the novel, instead of being a form, was simply the expression of an age which had not sufficiently lost all form to feel the need of something stricter." Victorian society had itself a "form" and so could make use of that "loose baggy monster," the novel. Modernity, being itself formless, needed something more. Taking issue with Eliot's diagnosis of the novel's unfitness for modern purposes, the premise of this course will be that in the hands of the modernists the novel flourished. Ironically, the very unfitness of the Victorian novel for the expression of what Hardy called "the ache of modernism" stimulated the modernists to experiment, adapt, innovate. The result is one of the richest periods in the history of narrative fiction. We begin with Hardy's "ache" and end with the "—" of which its author wrote, "I have an idea that I will invent a new name for my books to supplant 'novel.' A new—by Virginia Woolf. But what? Elegy?"

Primary Texts: Thomas Hardy, *Tess of the d'Urbervilles* (1891; Norton Critical Ed.); Oscar Wilde, *The Picture of Dorian Gray* (1891; Norton Critical Ed.); Henry James, *The Ambassadors* (1900; Norton Critical Ed.); Joseph Conrad, *The Secret Agent* (1907; any ed.); Ford Madox Ford, *The Good Soldier* (1915; Norton Critical Ed.); James Joyce, *A Portrait of the Artist as a Young Man*, ed. Hans Walter Gabler (1916; Vintage); D.H. Lawrence, *Women in Love* (1920; any ed.); Virginia Woolf, *To the Lighthouse* (1927; any ed.). Everyone will be expected to read, independently, at least two other novels from a longer list available in Oxford. *Secondary Text:* *The Narrative Reader*, ed. Martin McQuillan (Routledge).

Group IV (American Literature)

7950 Atlantic Crossings: Anglo-American Literary Relations, 1798–1900/Ms. Gerrard

(See the description under Group III offerings. This course carries one unit of Group III credit and one unit of Group IV credit.)

Group V (World Literature)

7992 The European Nineteenth-Century Novel:

Journeys of the Mind/Mr. Evangelista

This course will explore a number of nineteenth-century novels from various European traditions: German, French, Russian, and, of course, English. Travelling across literary conventions and national boundaries, we will be asking both what brings all these very different texts together under the umbrella term “novel,” and what makes each one of them resist a fixed generic definition. Many of the works we will be reading treat the themes of place, travel, dislocation, cultural exchange, modernity, nationalism and internationalism—reflecting within their

pages the larger intellectual concerns that gave the novel form its vital energy throughout the century. Our journey through nineteenth-century Europe starts from the Romantic sensation of Goethe's *Werther* and, by way of realism and naturalism, terminates in the decadent Venice of Thomas Mann's novella. But can we trace such a straight history of evolution? And can we really talk of a common European tradition? The knowledge of a foreign language is not required for this course: all texts will be read in English.

Texts: J.W. Goethe, *The Sorrows of Young Werther* (1774); Mikhail Lermontov, *A Hero of Our Time* (1839); Gustave Flaubert, *Madame Bovary* (1856); George Eliot, *Daniel Deronda* (1876); Émile Zola, *Nana* (1880); J.K. Huysmans, *Against Nature* (sometimes also translated as *Against the Grain*, 1884); Oscar Wilde, *The Picture of Dorian Gray* (1890); Henry James, *The Portrait of a Lady* (1881); Thomas Mann, *Death in Venice* (1912). All these texts are widely available and can be read in any edition for the purposes of this course. Penguin, Oxford World's Classics, or other editions with a critical introduction and reference material are by far the best.



Students punting on the Isis in Oxford.

Bread Loaf in Vermont



Group I (Writing and the Teaching of Writing)

7000a Poetry Writing/Mr. Huddle/T, Th 2-4:45

In this course, we'll attempt to be unusually productive. We'll look for assignments that will lead us into composing drafts of poems, we'll make contracts to write poems on specific topics and in specific forms, and we'll read and discuss a great deal of poetry in class. As much as possible, we'll attempt to save our detailed criticism for conferences and written exchanges. We'll look for some unconventional methods of encouraging each other to make poems that matter.

Texts: Marie Howe *What the Living Do: Poems* (Norton); Tony Hoagland *Donkey Gospel: Poems* (Graywolf); *The Autumn House Anthology of Contemporary American Poetry*, ed. Sue Ellen Thompson (Autumn House); Jack Gilbert *The Great Fires: Poems 1982-1992* (Knopf); Steve Scafield *For Love of Common Words* (LSU); Dorianne Laux *Smoke* (BOA); J. Allyn Rosser *Foiled Again* (Ivan R. Dee).

7000b Poetry Writing/Mr. Muldoon/M, W 2-4:45

A workshop devoted to close readings of poems by the participants, the course will be augmented by readings of, and formal assignments based on, a wide range of contemporary poets from Ashbery to Ali, Dickey to Dove, Larkin to Levertov, Olson to Oliver. Participants will be expected to have a firm grasp of poetic terms and of prosody and to be able and willing to discuss poetry with acumen and aplomb. Though the workshop will be at the heart of the course, two conferences will also be scheduled with each poet.

Texts: *The Norton Anthology of Contemporary Poetry*, ed. Jahan Ramazani, Richard Ellmann, and Robert O'Clair; *The New Princeton Handbook of Poetic Terms*, ed. T.V.F. Brogan (Princeton); Derek Attridge, *Poetic Rhythm: An Introduction* (Cambridge).

7005a Fiction Writing/Ms. Tudish/M, W 2-4:45

This workshop will focus on close reading and discussion of student work, as well as the stories of published authors. We will practice the craft of fiction through short exercises that help to increase our awareness of such matters as narrative voice, story time, point of view, language, and character. Exploring the work of notable writers, from classic to contemporary, we will encounter a variety of voices, themes, and subjects—from the intensely personal to the political, from the realistic to the fantastic. And we will draft and revise original stories, discovering along the way our own particular voices and fictional worlds.

Texts: David Huddle *The Writing Habit* (New England); *Forty Stories: A Portable Anthology*, 3rd ed., ed. Beverly Lavin (Bedford/St. Martin's).

7005b Fiction Writing/Mr. Strong/M, W 2-4:45

This workshop will provide a forum for reading aloud and constructively criticizing each other's work with the goal of creating rounded life on the page in language natural to the writer. There will be deadlines, but the sole continuing assignment will be to write literary fiction: fragments, first drafts, false starts, longer works-in-progress, completed pieces—all will be acceptable and expected. We will read some essays on writing, but the focus, in class and conferences, will remain on the stories that only you can tell.

Texts: A packet of readings will be available in Vermont.

7006 Nonfiction Writing/Ms. Tudish/T, Th 2-4:45

In this introduction to literary nonfiction (also called narrative, or creative, nonfiction), we will read and discuss the work of published writers representing a range of nonfiction writing, including personal essays, memoir, and journalism. The main text for the class, however, will be the student writing discussed in the workshops. Each student will write three essays over the term, progressing from a personal essay to more complex assignments involving interviews and research. We will also write short, in-class exercises designed to hone writing skills and inspire new work.

Text: *Telling True Stories: A Nonfiction Writers' Guide from the Nieman Foundation at Harvard University*, ed. Mark Kramer and Wendy Call (Plume).

7018 Playwriting/Mr. Clubb/M, W 2-4:45

This course concerns itself with the many ways we express ourselves through dramatic form. An initial consideration of the resources at hand will give way to regular discussions of established structures and techniques. Members of the class are asked to write a scene for each class meeting. Throughout the course we will be searching for new forms, new ways of ordering experience, new ways of putting our own imaginations in front of us.

7103 Evolving Forms of Literacy: Writing and Digital Media

Ms. Goswami, with Mr. Sax/M-F 11:15-12:15
In this workshop we will reflect on the forms writing takes in digital environments, on the shifting relation of writing to image and page to screen, and on our own evolving literacy in the context of acquiring technical skills and participating in rapidly shifting writing communities. Working in small production teams led by experienced documentary filmmakers, class members will be introduced to an array of tools and techniques as they direct, shoot, edit, and screen a documentary short. Workshops will focus on social networking, digital storytelling, using wikis, blogging, and other digital practices that feature writing. Requirements include participating actively in workshops and documentary production, contributing regularly to an online journal, and presenting a multimodal essay (writing and image) on some aspect of the class theme, including but not limited to teaching writing and digital media. The course Web site will provide links to reading materials and media resources. Participants will be asked to commit additional hours to the course beyond the scheduled meeting time during the week of documentary production. No technology experience is required; equipment will be provided by Bread Loaf. Students who have previously taken "New Media and the Teaching of Writing" are welcome.

Texts: Robert Coles *Doing Documentary Work* (Oxford); Gunther Kress, *Literacy in the New Media Age* (Routledge); *Youth, Identity, and Digital Media*, ed. David Buckingham (MIT); Jacqueline Jones Royster *Traces of a Stream: Literacy and Social Change among African American Women* (Pittsburgh).



7106 The Graphic Novel: Word, Image, Sound, Silence

Ms. Lunsford/M-F 11:15-12:15

This class will begin by addressing the transformations from "funnies" to "comics" to "graphic novels," asking how the definitions and representations of this genre have changed over the last century and examining the current controversy over the status of the graphic novel. We will also read/view parts or all of a number of graphic novels by artists such as Art Spiegelman, Lynda Barry, Joann Sfar, Brian Selznick, Mat Johnson, Marjane Satrapi, Joe Sacco, Alison Bechdel, and Gilbert Hernandez. Each participant will carry out two major assignments: first, a research project that might, for example, examine the work of one graphic novelist; analyze a sub-genre of the graphic novel; trace the development of one theme in a number of graphic novels; analyze the role of concepts such as gender, race, sexuality, and/or class in one or more graphic novels; explore the relationship between verbal and visual texts in a set of graphic novels; or examine the transformation of graphic novel into film. The second assignment calls for each participant to create a set of materials (that could include assignments, classroom activities, unit plans, or BreadNet exchanges) for use in a class you will be teaching next year.

Texts: Gene Yang, *American Born Chinese* (First Second); Lynda Barry, *What It Is* (Drawn and Quarterly); Marjane Satrapi, *Persepolis I* (Pantheon); Art Spiegelman, *Maus* (Pantheon); Joe Sacco, *Safe Area/Goražde* (Fantagraphics); Alison Bechdel, *Fun Home* (Mariner); Chris Ware, *Jimmy Corrigan: The Smartest Kid on Earth* (Jonathan Cape); Scott McCloud, *Understanding Comics* (Harper); Andrea Lunsford, *The Everyday Writer*, 4th ed. (Bedford/St. Martins).

7107 The Language Wars/Ms. Lunsford/M-F 10-11:00

While the United States was founded on principles of linguistic plurality (as every five-cent piece proclaims, "e pluribus unum"), the English language has long held dominance in the U.S. and, eventually, most power came to be associated with one particular form of English, often referred to as "standard" English, the most formal form of which is academic discourse. This seminar will examine the long struggle to share the wealth of linguistic power and to craft more inclusive theories of language use, asking how crucial questions of gender, race, and class have both shaped and responded to the "language wars" of recent decades. After surveying the effects of language loss throughout the world and the early struggles to legitimate vernacular languages (as opposed to Latin or Greek), we will consider more contemporary skirmishes around issues of English Only, Ebonics, and, especially, attempts to provide viable alternatives to traditional essay writing. In the case of academic essays, we will attempt to define a range of appropriate practices and articulate the characteristics they share. Along the way, we will consider powerful varieties of English at work in contemporary fiction and film as well as craft classroom activities designed to engage students in a wide range of writing practices. Readings will include the texts below as well as a series of articles I will provide.

Texts: David Crystal, *Language Death* (Cambridge); John Baugh, *Beyond Ebonics* (Oxford); Andrea Lunsford, *The Everyday Writer*, 4th ed. (Bedford/St. Martins); David Crystal, *The Fight for English* (Oxford); Gloria Anzaldúa, *Borderlands/La Frontera* (Aunt Lute); Alison Bechdel, *Fun Home* (Mariner); Sherman Alexie, *The Absolutely True Diary of a Part-Time Indian* (Little, Brown); Junot Díaz, *The Brief Wondrous Life of Oscar Wao* (Riverside).

7182 Describing the Imagination

Mr. Armstrong/M-F 8:45-9:45

In this collaborative workshop we examine the growth of imagination from infancy to adulthood. Our focus is on the creative work of children and young adults: their writing, art, music, dance, drama, photography, and film. We observe, describe, and interpret creative work in a variety of ways, constructing a model of the imagination at different moments of development. We study accounts of the imagination by writers, artists, critics, and philosophers. We examine the place of imagination in education and the relationship between imagination and assessment. We consider how to document imaginative achievement and how to promote and sustain imaginative work in school and

beyond. Class members are expected to bring with them examples of the creative work of their students, or of their own children. Of particular interest is work that combines different art forms. We keep a class journal in which we document our own imaginative journey day by day. Class members are expected to contribute regularly to the journal, to write notes on class discussions, and to conduct their own inquiry into some aspect of the class theme.

Texts: Vivian Paley, *Wally's Stories* (Harvard); Project Zero and Reggio Children, *Making Learning Visible* (Project Zero, Harvard); Reggio Children, *Shoe and Meter* (buy through <http://learningma.accountsupport.com/store/>); Sam Swope, *I Am a Pencil* (Owl); Italo Calvino, *Invisible Cities* (Vintage); John Keats, *The Complete Poems*, ed. John Barnard (Penguin); John Keats, *Selected Letters*, ed. Jon Mee (Oxford); Adam Phillips, *The Beast in the Nursery* (Faber and Faber).

Group II (English Literature through the Seventeenth Century)

7203 The Subject of Romance/Ms. Wells/M, W 2-4:45

This course will explore the emergence of the genre of romance, ranging from one of the earliest Arthurian romances, Chrétien de Troyes's *Lancelot*, to the culmination of the genre in Spenser's magisterial *The Faerie Queene*. Since all the texts we will read draw on Arthurian material we will have the opportunity to consider the interdependence of romance and Arthurian myth, focusing in particular on the use of the quest narrative as a means to explore changing notions of subjectivity. How do these texts represent the subjects of these quests? How does the representation of interiority change from Chrétien to Spenser, or even within a particular text like *Gawain and the Green Knight*? As we consider the representation of chivalric masculinity we will also necessarily explore these texts' complex engagement with gender and sexuality. Chaucer's *Wife of Bath's Tale* places an Arthurian quest in the mouth of a noisily controversial "feminine" figure: Why? Why does the "heroic" male knight in her story turn out to be a rapist? And how should we read Chaucer's answer to the proto-Freudian question he asks in this tale: "What do women most desire?" Spenser's creation of a female knight, Britomart, in the third book of the *Faerie Queene*, will allow us to explore fully the complexity not only of this early modern construction of "female" subjectivity but also of its relation to the poet's patron, Elizabeth I.

Texts: Chrétien de Troyes, *Lancelot*, trans. Burton Raffel (Yale); Sir *Gawain and the Green Knight*, ed. and trans. James Winny (Broadview); Chaucer, *The Wife of Bath* (Bedford/St. Martin's); Edmund Spenser, *Edmund Spenser's Poetry* (Norton Critical Ed.).

7215 The King James Bible/Mr. Shoulson/M-F 10-11:00

It is impossible to overestimate the influence the translation of the Bible commissioned by King James I has had over Anglophone culture. A masterpiece of style and rhetoric, the KJV or Authorized Version has, since its publication in 1611, done more to shape English language and literature than anything other than, perhaps, the works of Shakespeare. This course has two primary aims. First, we will examine the historical context of this translation and the process of its execution, considering the translators' claim that their aim was not to make a wholly new translation, but rather to make "out of many good ones, one principal good one." We will read documents in the early history and theories of translation, as well as the lively disputes prompted by the Reformation concerning the status of the biblical text and need for greater access and readability. Second, we will consider the KJV as a work of literature, reading it closely for its approach to style, narrative, and poetry. Extensive selections from the Old Testament and New Testament will provide us with the opportunity to think about literary aspects of the Bible and how diverse elements of theme and structure found expression in the "noblest monument of English prose." (*This course can be used to satisfy either a Group II or a Group V requirement; students should indicate their choice at the time of registration.*)

Texts: *The Bible: King James Version with the Apocrypha*, ed. David Norton (Penguin). Other editions of the King James Bible will serve, but please be sure they offer the original translation and not a modern

revision or "The New King James Bible." Students should also read Adam Nicolson's *God's Secretaries: The Making of the King James Bible* (Harper Perennial) before the summer. Most of our supplementary material will come in the form of photocopies or files accessible online.

7246 Shakespeare, Nature, and the Human

Mr. Watson/M-W 2-4:45

This course will emphasize the literary interpretation of Shakespearean drama at the graduate level, with special attention to the way the plays analyze the human condition and the human relationship to the natural world. The works most likely to be discussed are: *A Midsummer Night's Dream*, *Romeo and Juliet*, *Merchant of Venice*, *Henry V*, *Hamlet*, *As You Like It*, *Measure for Measure*, *Othello*, *King Lear*, *Macbeth*, *Coriolanus*, and *The Tempest*. Probably we will not be able to cover two plays satisfactorily each week, so the list will be narrowed in consultation with the enrolled students. Students will be expected to read carefully the plays and a few works of criticism, contribute regularly to discussion, and write two papers—the first early in the course, and the second toward the end—on one of the plays or on a theme that illuminates several.

Texts: *The Riverside Shakespeare*, 2nd ed. (Houghton Mifflin) or another high-quality edition of the plays, either in a single volume or as individual works. Recommended: Russ McDonald, *The Bedford Companion to Shakespeare*, 2nd ed. (Bedford/St. Martin's).

7263 Shakespeare and Middleton/Mr. Cadden/M-F 10-11:00

Taking our cue from this summer's Bread Loaf Acting Ensemble production of Thomas Middleton and William Rowley's *The Changeling*, this course will focus on related plays by two of the greatest playwrights of Renaissance England. Although William Shakespeare and Thomas Middleton shared a profession, a cultural milieu, and, occasionally, a company of actors, they are very different writers with very different visions. You've heard of the former, but perhaps not of the latter—a fact we'll want to discuss. We will deploy the services of the Acting Ensemble to investigate both playwrights, with the hope that studying them in relation to one another will help us determine the identity and strengths of each. Required attendance at rehearsals of *The Changeling* will give students the opportunity to see just how contemporary theater practitioners lift this masterpiece of Renaissance drama from the page to the stage.

Texts: William Shakespeare, *Hamlet*, *Twelfth Night*, *Measure for Measure*, and *Othello* (all Oxford World Classics); Thomas Middleton, *The Revenger's Tragedy*, *A Chaste Maid in Cheapside*, *Women Beware Women*; Thomas Middleton and William Rowley, *The Changeling*; Thomas Middleton and Thomas Dekker, *The Roaring Girl* (all Methuen/New Mermaids).

7275 Pulp Fictions: Jacobean Tragedy and American Film Noir/Mr. Cadden/T, Th 2-4:45

This summer's Bread Loaf Acting Ensemble production of Thomas Middleton and William Rowley's Renaissance classic *The Changeling* offers an occasion to think about two genres distant in time from one another but sharing a dark and violent imaginative space: Jacobean tragedy and classic American film noir. Looking at plays staged between 1603 and 1630 and movies produced between 1944 and 1955, we'll focus on the alienated heroes, witty murderers, femmes fatales and other sexual outlaws they have in common, as well as their shared melancholia, louche locales, and moral ambiguities. The first half of the course we'll concentrate on the plays, both as plays and within their historical contexts, with required attendance at some of the rehearsals of *The Changeling*; the second half, we'll turn to the films, both as films and within contexts that might at first glance seem wildly different from that of the plays. But as in a noir film, nothing is what it seems! Students should come to the first class prepared to discuss John Marston's *The Malcontent*. (This course can be used to satisfy either a Group II or a Group IV requirement; students should indicate their choice at the time of registration.)

Texts: John Marston, *The Malcontent*; Thomas Middleton, *The Revenger's Tragedy*; John Webster, *The Duchess of Malfi* and *The White Devil*; Middleton and Rowley, *The Changeling*; John Ford, *Tis Pity She's a*

Whore (all Methuen/New Mermaids). Films: *Double Indemnity*, *Petou, Kilda*, *The Big Sleep*, *Out of the Past*, *The Lady from Shanghai*, *An Lonely Place*, *Kiss Me Deadly* (all available on DVD).

7280 Metaphysical and Cavalier: Poetics and Politics in Seventeenth-Century England/Mr. Watson/T, Th 2-4:45

This course will focus primarily on the canonical figures of earlier seventeenth-century lyric poetry—Donne, Herbert, Jonson, and Marvell—with frequent reference to the works of less famous contemporaries such as Carew and Traherne (suggestions from members of the seminar will be welcome). Through careful reading and open discussion, we will attempt to understand not only what these poems say—often no small task—but also their place in the configurations of Jacobean and Caroline society. What tensions and changes in that culture, as well as in the lives of the poets, might these works have helped to negotiate? How and why did the Metaphysical and Cavalier modes emerge in a period of intense theological and political struggle, and what is the interplay of form, content, and meaning? What evidence do these poems offer about the personal psychology, sexual politics, ecological attitudes, and social competitions of the period? What kind of work are they doing, and how well are they doing it? What kinds of work should we do on them now? Students will be expected to serve as resources on key historical topics, to be aware of relevant literary criticism (including writing one book review), and to write brief response papers and a substantial final paper. Most important, students must come to each class prepared to raise questions of all sizes, and participate in an honest, energetic, courteous, and informed discussion of the assigned poems and their contexts.

Text: *Seventeenth-Century British Poetry*, 1603–1660, ed. J. P. Rumrich and G. Chaplin (Norton).

7295 Paradise Lost and the Question of Context

Mr. Shoulson/M-F 11:15-12:15

This course undertakes an examination of John Milton's epic in light of the problem of contextualization. A thorough appreciation of any literary text surely depends on some understanding of its context. In the case of *Paradise Lost*, the necessity of context(s) becomes especially acute. Should we read the poem in light of its biblical antecedents and/or its literary precursors? What bearing do the religious and theological controversies in which its author was embroiled have on *Paradise Lost*? How does a better understanding of the English Civil War, Interregnum, and Restoration supplement a reading of the epic? How should we situate the epic with respect to the rest of Milton's poetic corpus? Our entire summer will be devoted to a careful reading of Milton's long epic in relation to its various contexts. Alongside each book of the epic we shall read texts that may offer greater insight into elements of the poem: portions of the Bible, selections from classical and Renaissance literature, theological and religious disputes between Milton and his contemporaries, polemics concerning the monarchy, prelude and divorce, and perhaps some surprises.

Texts: *The Complete Poetry and Essential Prose of John Milton*, ed. William Kerrigan, John Rumrich, and Stephen Fallon (Random House). Most of our supplementary material will come in the form of photocopies or files accessible online. Students will benefit considerably from reading *Paradise Lost* once through before the summer.

Group III (English Literature since the Seventeenth Century)

7300 The Comedy of Desire in Restoration and Eighteenth-Century Literature/Mr. Noggle/M-F 11:15-12:15

In this course, we'll discuss plays and other texts of the Restoration and eighteenth century that depict the funny ways in which desire is elicited and satisfied, often through expressly artificial means and modes of expression, verbal play, role-playing, disguise, fashion, gossip, insincerity, parody, imitation, and performance. The permutations and volatility of such desire, we will find, throw the supposed naturalness of lust, gender roles, heterosexuality, and sincere affection into question.

We'll focus on the comedies that establish the Restoration as a distinctive moment in English literary comedy, including *The Man of Mode* by George Etherege, *The Country Wife* by William Wycherley, *The Rover* by Aphra Behn, Colley Cibber's *Love's Last Shift*, *The Relapse* by John Vanbrugh, and *The Way of the World* by William Congreve, as well as other seventeenth-century texts, including poems by Rochester and prose by Hobbes and Collier. We'll also read some eighteenth-century plays that extend and transform the Restoration comic mode, such as Oliver Goldsmith's *She Stoops to Conquer* and *The School for Scandal* by Richard Brinsley Sheridan, and some short fiction by Eliza Haywood and Laurence Sterne. Alongside these literary texts, we'll consider theories of desire by Plato, Freud, Jacques Lacan, René Girard, Eve Kosofsky Sedgwick, and Judith Butler.

Texts: *Restoration and Eighteenth-Century Comedy*, ed. Scott McMillin (Norton Critical Ed.); Laurence Sterne, *A Sentimental Journey through France and Italy* (Penguin); a selection of photocopies and pdf files will be available at Bread Loaf.

7307b The Rise of the Novel/Mr. Noggle/M-F 10-11:00

This course will survey some landmarks of English prose fiction from the seventeenth and eighteenth centuries. Our reading list will emphasize the diversity of themes, narrative techniques, pretenses, and readers' appetites that helped the novel rise to its preeminence as a literary form in English, but a few motives will link together the fictions we read, including their interest in testing gender roles, depicting intense (often sexual) feelings, and drawing class boundaries. We'll begin with Aphra Behn's romance of slavery in the New World, *Oroonoko*, then read Daniel Defoe's scandalous tale of a capitalist-prostitute, *The Fortunate Mistress* (*Roxana*). At the center of the course will stand a parody of the class and gender anxieties that occupy the novel's burgeoning readership, Henry Fielding's *Joseph Andrews*; and a parody of fiction-writing itself, Laurence Sterne's *Tristram Shandy*. We'll conclude with Frances Burney's comedy of class and manners, *Evelina*, and a sample of the Gothic mode in fiction, *The Monk* by Matthew Lewis.

Texts: Aphra Behn, *Oroonoko, The Rover, and Other Works* (Penguin); Daniel Defoe, *Roxana* (Penguin); Henry Fielding, *Joseph Andrews and Shamela* (Oxford World Classics); Laurence Sterne, *Tristram Shandy* (Penguin); Frances Burney, *Evelina* (Oxford World Classics); Matthew Lewis, *The Monk* (Oxford World Classics).

7362 Things, Artefacts and Art Objects in the Nineteenth-Century Novel/Ms. Armstrong/M-F 10-11:00

The nineteenth-century novel is crowded with things and humanly made artefacts. The aim of the course is to explore this universe of things in different texts, considering the peculiar ways in which each writer represents things and the many functions of objects in narrative. In particular we will be interested in the way the world of things is conjured through language. We will look at illustrated catalogues and handbooks to the Exhibition of 1851, the moment of a nascent commodity culture. Freud, Marx, Walter Benjamin, and phenomenologists such as Hannah Arendt all had different theories of the object. We will engage in close readings of the novels listed below, along with the early chapters of Daniel Defoe's *Robinson Crusoe* (who initiated an obsession with things). Students will keep a learning journal and submit two pieces of written work, a short and a long essay, the latter of which will form the basis of assessment along with contributions to class discussion. Please bring an object with you on the first day of class and be prepared to talk about it.

Texts: Daniel Defoe, *Robinson Crusoe*; Charlotte Brontë, *Jane Eyre*; William Thackeray, *Vanity Fair*; Charles Dickens, *Great Expectations*; Elizabeth Gaskell, *North and South*; Henry James, *The Golden Bowl* (all in Penguin). Some short stories by Thomas Hardy and others will be handed out during the course.

7430 Virginia Woolf and the Art of Bloomsbury

Ms. Green-Lewis/T, Th 2-4:45

In 1904, Virginia Woolf and her three siblings took up residence in the then unfashionable area of Bloomsbury, London. No one defining set of ideas or politics or aesthetic beliefs can sum up the intellectual and creative life that began there, although G.E. Moore comes close with his assertion that "personal affection and aesthetic enjoyments include all the greatest . . . goods that we can imagine." This course will explore Woolf's four experimental novels in light of the variety of form, style, and subject matter produced by assorted members of the Bloomsbury circle, and will make "personal affections and aesthetic enjoyments" the focus (and perhaps consequence!) of our study. There will be astonishing amounts of secondary reading assigned, and students will also be asked to spend a lot of time looking at paintings by Duncan Grant, Vanessa Bell, and Roger Fry. To safeguard pleasure and sanity, therefore, please read the four assigned novels before the session begins.

Texts: All novels are published by HBJ/Harvest (and all are in paper); please note edition dates: Virginia Woolf, *Jacob's Room* (1950); *Mrs. Dalloway* (1990); *To the Lighthouse* (1989); *The Waves* (1950); *A Roger Fry Reader*, ed. Christopher Reed (Chicago); Richard Shone, *The Art of Bloomsbury* (Princeton); *The Bloomsbury Group*, ed. S.P. Rosenbaum, rev. ed. (Toronto); Clive Bell, *Art* (Dodo); Roger Fry, *Vision and Design* (out of print; available on reserve, but please purchase used copy if you can).

7437 Trauma and the Literature of Survival

Ms. Sokoloff/M-F 11:15-12:15

Hardly a day goes by that we don't hear or read about the struggles of American soldiers returning home from Iraq. This current obsession with veterans and their readjustment to civilian life has reawakened an interest in homecomings and the dynamics of survival that has preoccupied artists and writers since ancient Greece. In this course we will examine the relationship between trauma and representation by examining the archetypal figure of survival, the returned soldier. Our study begins with the First World War, when the term "shell shock" was coined, and extends to more recent times when the broken-down World War I soldier and his descendants continue to animate the literary imagination. In his own historical context, the shell-shocked soldier unraveled traditional notions of war, social class, manliness, and mental illness. As a literary figure, he becomes a site for contesting fundamental assumptions about home, memory, ordinary experience, and literary representation itself. Through supplementary materials and student research reports, the course will provide opportunities for us to juxtapose historical/medical representations of shell-shocked soldiers with poetic/literary ones and to probe the similarities among the literatures of various wars. While we will focus primarily on World War I, we will necessarily find echoes of "shell shock" in the PTSD syndromes of today. Please read Paul Fussell's *The Great War and Modern Memory* before the session begins. We will also draw heavily on Jonathan Shay's two books, *Achilles in Vietnam* and *Odysseus in America*, throughout the summer, and you should read them before you arrive at Bread Loaf. Finally, *Regeneration* is the first of a trilogy and *The Road Back* is the sequel to *All Quiet on the Western Front*. It will be helpful to read these series of books in their entirety.

Texts: Sigmund Freud, *Beyond the Pleasure Principle* (Norton); Tim O'Brien, *The Things They Carried* (Broadway); Erich Maria Remarque, *The Road Back* (Ballantine); Pat Barker, *Regeneration* (Penguin); Rebecca West, *The Return of the Soldier* (Random House); Virginia Woolf, *Mrs. Dalloway* (Harcourt); Toni Morrison, *Sula* (Vintage); Philip Roth, *The Human Stain* (Vintage).

7439 The Poetry of W.B. Yeats/Mr. Luftig/M, W 2-4:45

Yeats was one of the greatest poets of the twentieth century and also one of those most deeply engaged in the political and cultural practicalities of his time. We'll read all of his "lyrical" poems and a few selections from his prose and drama, with a focus on the consequences of Yeats's work for his culture and for poets who have followed him. No particular prior knowledge about Yeats, Ireland, or poetry is necessary, but if you're going to enroll you should want to read a lot of Yeats's poems, a bit about Ireland, and a few examples of related poems by other people. For the final project, each student will assemble a body of materials relating to a single poem by Yeats, with an eye towards using the poem to produce a particular effect, whether in a classroom,

a political debate, a public service setting, or some other situation in which much is at stake. For the first class meeting, please find and read Wordsworth's "Lines Composed a Few Miles Above Tintern Abbey," and also read Yeats's "The Song of the Happy Shepherd," "The Lake Isle of Innisfree," "To Ireland in the Coming Times," and all of Richard Killeen's brief and handy book.

Texts (to be consulted simultaneously rather than consecutively): Richard Killeen, *A Short History of Ireland* (Gill & Macmillan); William Butler Yeats, *The Collected Poems of W.B. Yeats*, ed. Richard Finneran (Simon & Schuster/Scribner); *Yeats's Poetry, Drama, and Prose*, ed. James Pethica (Norton Critical Ed.). Note: We will make much use of Norman Jeffares' *New Commentary on the Poems of W.B. Yeats*, now out of print; find and bring a used copy if you can.

7452 The Age of Hitchcock/Mr. Freedman/T, Th 2-4:45

In this course, we'll look at some of the most famous films of Alfred Hitchcock—and some contemporary revisions of them—not only as vivid and entertaining works in their own right, but as foundational documents in the psychic and social work accomplished by twentieth-century entertainment industries at large. Foregrounding ostensibly "perverse" forms of sexuality, blurring the lines between these psychosexual inclinations and the "normal," raising questions about the nature of spectatorship (cinematic and otherwise) and surveillance alike, placing entertainment in a larger context of social practices and perversities, Hitchcock's films have served as objects of imaginative and critical response that has extended the ways we think not only about film as film, but the cultural and historical institutions that shaped the film industry and that the industry has shaped in turn. Hitchcock films to be viewed include: *The Lodger*, *The 39 Steps*, *The Lady Vanishes*, *Notorious*, *Spellbound*, *Rear Window*, *Vertigo*, *North by Northwest*; we'll also consider the Wachowski brothers' *Bound*, Atom Egoyan's *Exotica*, Jonathan Demme's *Something Wild*, and Ferzan Ozpetek's *Facing Windows* as providing consequential variations on Hitchcock's themes. I'll ask students to read some essays in the theory of film and visuality at large; also some classic essays on Hitchcock. But the main work of the course will be viewing and responding in an adult and critical manner to the films themselves. To that end, students will be required to keep a viewing journal, as well as to write two papers over the course of the summer.

Texts: *A Hitchcock Reader*, ed. Marshall Deutelbaum and Leland Poague (Blackwell). There will also be some essays and excerpts from other books on reserve at the library. Students who are curious may want to purchase and read (or read in) François Truffaut, *Hitchcock* (Simon & Schuster); Donald Spoto, *The Dark Side of Genius* (Da Capo); Tania Modleski, *The Women Who Knew Too Much* (Routledge); and *Hitchcock's America*, ed. Jonathan Freedman and Richard Millington (Oxford) before the summer begins. Although we will have regular screenings during the summer, students should see as many of the films listed above as possible during the year so as to prepare for the focused, disciplined viewing that will be an important component of the course.

Group IV (American Literature)

7275 Pulp Fictions: Jacobean Tragedy and American Film Noir/Mr. Cadden/T, Th 2-4:45

See description under Group II offerings. This course can be used to satisfy either a Group II or a Group IV requirement; students should indicate their choice at the time of registration.

7515 Identities in Nineteenth-Century American Fiction

Mr. Nash/M-F 11:15-12:15

This course turns on the fundamental questions of how nineteenth-century writers both chronicle and help create the processes by which Americans articulate various types of identity, from the personal to the communal to the national. In pursuit of some answers, we will read the following primary texts in the order listed below.

Texts: Ralph Waldo Emerson, "Nature," "The American Scholar," "The Divinity School Address," "Self-Reliance," "Fate," and "Experience" in *The Essential Writings of Ralph Waldo Emerson* (Modern

Library); Frederick Douglass, *Narrative of the Life of Frederick Douglass, an American Slave, Written by Himself* (Random House); selected poems by Walt Whitman and Emily Dickinson. Copies of the Whitman and Dickinson poems will be part of a substantial packet of secondary readings to be assigned in Vermont. Students are strongly encouraged to acquire a working knowledge of nineteenth-century American history prior to the start of the course; I recommend Daniel Walker Howe's *What God Hath Wrought* (Oxford), James M. McPherson's *Battle Cry of Freedom* (Oxford), and Rebecca Edwards's *New Spirits: America in the Gilded Age, 1865-1905* (Oxford) as starting points.

7584 African American Poets of the Modern Era

Mr. Stepto/M-F 10-11:00

This course principally studies eight African American poets: Paul Laurence Dunbar, James Weldon Johnson, Langston Hughes, Sterling Brown, Gwendolyn Brooks, Robert Hayden, Rita Dove, and Yusef Komunyakaa. Analysis of their work will suggest how African American poets have (1) debated the uses and risks of simulating folk speech in written art; (2) practiced forms such as the ode, sonnet, ballad, and narrative poem; (3) based a written art on vernacular forms and performance models such as blues forms and sermonic performances; (4) aligned themselves with artistic, cultural, and social movements and, in so doing, ventured definitions of the African American practices of modernism. Our discussions will engage poems by other modernist poets and converse with music and visual art by other American and African American modernists. To give a few examples: We will discuss T.S. Eliot and Gwendolyn Brooks, Robert Hayden and Philip Levine, Robert Lowell's "For the Union Dead" and a variety of African American Civil War/Civil Rights poems, while taking a serious look at the art of Aaron Douglas, Jacob Lawrence, and Romare Bearden and the music of masters from Sousa to Lady Day to Coltrane. I will bring to Vermont a variety of materials including editions of verse, examples of book ornamentation and illustration, photographs, and correspondence. Students are encouraged to bring to the class any materials, literary, visual, or musical, that they feel engage the poems we are committed to study. Students will be expected to complete two writing assignments and to contribute regularly to the class journal kept in the library. Students will also participate in one or more presentation groups. Reading ahead before the summer term is strongly advised.

Texts: We will work principally with an anthology, *The Vintage Book of African American Poetry*, ed. Michael Harper and Anthony Walton (Vintage). Also required: Gwendolyn Brooks, *Black* (Third World); Rita Dove, *Thomas and Beulah* (Carnegie-Mellon); Robert Hayden, *Collected Poems* (Liveright); James Weldon Johnson, *God's Trombones* (Penguin); Yusef Komunyakaa, *Neon Vernacular* (Wesleyan/New England). There will be additional materials in photocopy form.

7591b William Faulkner/Ms. Wicke/M-F 11:15-12:15

This course concentrates solely on the work of William Faulkner, focusing on his major novels, key stories, and several essays, letters, and autobiographical sketches. Rather than providing a survey of Faulkner's writing alone, we will use the selections to be able to explore crucial critical perspectives and investigate fresh vantage points that affect the understanding of Faulkner's importance today. Among the questions this reading will allow us to pose are Faulkner's role in modernism; Faulkner as a Southern writer in what is sometimes termed "the global South"; Faulknerian regionalism and international modernism, especially in relation to James Joyce; Faulkner and race; memory and trauma in Faulkner's haunted histories; Faulkner and the gothic; gender and desire in Faulkner's language; Faulkner and cartography, mapping, and space; print culture, mass media, and the divide between speech and writing in Faulkner; Faulkner's folk culture, mythography, and ties to oral culture; Faulkner's literary "world" and alternative modernity. We will watch two films made from Faulkner's work: "The Tarnished Angels" (1957), directed by Douglas Sirk and based on *Pylon* (1935), along with "The Long Hot Summer," an adaptation of Faulkner's 1940 *The Hamlet*. An exceptional Web site will give us access to Faulkner's handwritten manuscript copies along with memorabilia that plays a large part in his highly material fiction-making, and allow a virtual "tour" of his beloved Rowan Oak, a self-created haunted house. We will draw connections to contemporary literature of the global South

that stems from Faulkner, in particular the writing of Gabriel García Márquez and Toni Morrison, and trace the critical paths that emanate from Faulkner to such critical writing as that of the Caribbean theorists Édouard Glissant and Ferdinand Retamar.

Texts: William Faulkner, *The Sound and the Fury* (1929); *As I Lay Dying* (1930); *Sanctuary* (1931); *Light in August* (1932); *Absalom, Absalom!* (1936); *Go Down, Moses* (1942) (all Vintage); short stories "A Rose for Emily" and "Barn Burning" will be available at Bread Loaf in photocopied form. I will also assign some brief personal papers and essays, including Faulkner's "Nobel Prize Award Speech" of 1949, to be read at Bread Loaf; these will be available online in the William Faulkner Collection site of the University of Virginia's Small Collection.

7625 Religion and the Twentieth-Century American Novel Ms. Hungerford/M-F 8:45-9:45

Beginning with Harold Frederic's realist masterpiece *The Damnation of Theron Ware* (1896) and ending with the apocalyptic fiction of Cormac McCarthy (*The Road* [2006]), we will study a century's worth of American novels for which religion is central to theme and narrative form. Our questions will include: How is literature imagined in religious terms? How does American religious history inflect the development of the American novel in the twentieth century? How is the Bible folded into fiction? How does Catholic and Jewish thought emerge in Protestant America? How is religious life imagined in the context of American pluralism? The course requires one short paper, one longer paper, and student presentations. The seminar will include brief introductions to a few authors not on the syllabus (Henry James, Flannery O'Connor, Jack Kerouac, Toni Morrison, Don DeLillo) to broaden the context and as a resource for further study.

Texts: Harold Frederic, *The Damnation of Theron Ware*, or *Illumination* (Penguin); William Faulkner, *Light in August* (Vintage); James Baldwin, *Go Tell it on the Mountain* (Dial); Saul Bellow, *Seize the Day* (Penguin); J.D. Salinger, *Franny and Zooey* (Back Bay); Thomas Pynchon, *The Crying of Lot 49* (HarperPerennial); Marilynne Robinson, *Housekeeping* (Picador); Cormac McCarthy, *The Road* (Vintage). A course reader including William James, Philip Roth, material from the Baldwin archive at Yale, and other prose and criticism will be required in Vermont. Please read *Theron Ware* and as much as possible of *Light in August* before you arrive.

7638 Twentieth-Century African American Narrative

Mr. Nash/M-W 8:45-9:45

This course provides an aesthetic/cultural-historical examination of representative twentieth-century African American narratives. We will discuss developments in African American literary culture such as the Harlem Renaissance, social realism, universalism, and the Black Arts Movement. We will supplement our reading of fiction with considerations of visual art, music, and film.

Texts: James Weldon Johnson, *The Autobiography of an Ex-Coloured Man* (Vintage); Nella Larsen, *Quicksand* (Rutgers); Zora Neale Hurston, *Their Eyes Were Watching God* (HarperPerennial); Richard Wright, *Native Son* (HarperPerennial); Ann Petry, *The Street* (Mariner); Ralph Ellison, *Invisible Man* (Vintage); James Baldwin, *Go Tell It on the Mountain* (Dell); Toni Morrison, *Song of Solomon* (Penguin); Winston Napier, *African American Literary Theory* (NYU). Students are strongly encouraged to acquire a working knowledge of African American history prior to the start of the course; I recommend Darlene Clark Hine's *The African American Odyssey* (Prentice Hall, 3rd ed., 2005).

7650a The Contemporary American Short Story

Mr. Huddle/M-F 8:45-9:45

Among the considerations of this discussion-oriented class will be strengths and weaknesses of stories, collections, and authors from 1985 to the present. Along with speculating about what contemporary fiction can tell us about contemporary culture, we will address specific curriculum issues as they apply to the contemporary short story and the general topic of literary evaluation. Students will be asked to give brief class presentations.

Texts: Tobias Wolff, *Our Story Begins: New and Selected Stories* (Vintage Contemporaries); Jhumpa Lahiri, *Unaccustomed Earth* (Vintage Contemporaries); Denis Johnson, *Jesus' Son* (either HarperPerennial or the new Picador ed.); Edwidge Danticat, *The Dew Breaker* (Vintage); Ben Fountain, *Brief Encounters with Che Guevara* (HarperPerennial); Greg Bottoms, *Eight Scenes* (Counterpoint); Annie Proulx, *Fine Just the Way It Is* (Scribner); Edward P. Jones, *All Aunt Hagar's Children* (Amistad); Lydia Davis, *Varieties of Disturbance* (Farrar, Straus and Giroux).

7665 History and Memory/Ms. Maddox/M-F 10-11:00

In this course we will explore the seemingly paradoxical proposition that history must be turned into fiction before it can be considered true. We will explore the ways in which modern and contemporary American writers have approached the problem of representing both personal and communal histories, especially disruptive histories, in various kinds of texts. We will consider these and similar questions: Why is it necessary to represent history, and why is that representation so problematic? What does it mean to say that history has to be authored? What is the relationship between historical perspective and narrative form? How useful is the concept of cultural memory in approaching literary texts?

Texts: Tim O'Brien, *The Things They Carried* (Broadway); William Faulkner, *Absalom, Absalom!* (Vintage); Gabriel García Márquez, *Chronicle of a Death Foretold* (Vintage); Art Spiegelman, *The Complete Maus* (Penguin); W.G. Sebald, *The Emigrants* (New Directions); E.L. Doctorow, *Ragtime* (Random House); Marilynne Robinson, *Gilead* (Picador). There will be a few additional secondary readings provided at Bread Loaf.

7691 Realism and the Documentary Impulse

Ms. Blair/M-F 10-11:00

The invention of photography in 1839 opened radically new possibilities for documenting everyday as well as hidden and distant realities. Yet even as documentation became a central project of modernity, those realities—social and scientific, personal and collective—seemed less knowable, more mysterious, and the problem of the truth of visual and narrative representations to contemporary life has remained a matter of debate. This course will consider a number of modern figures who engage histories of documentary expression so as to borrow, contest, or rethink its effects. It is not a course in the history of documentary photography or film (although both will figure in our work). Rather, it aims to explore certain persistent questions animating broader responses to modernity: What kind of truth or knowledge does direct observation produce; what kind of power or agency does it involve? To what degree is realism a visual project, or one founded on visual technologies? What are the uses of realist or documentary modes in changing social contexts? In addition to the texts below, we'll consider shorter writings by Émile Zola, Zitkala-Sa, and Ralph Ellison; such films as Robert J. Flaherty's *Nanook of the North* (1922), Dziga Vertov's *Man with a Movie Camera* (1929), Alain Resnais' *Hiroshima mon Amour* (1959), and Chris Marker's *La Jetée* (1962); and the work of an array of photographers (including Fox Talbot, Timothy O'Sullivan, Félice Beato, Edward Curtis, Walker Evans, Keydou Seïta, Robert Frank, Nan Goldin, Hiroshi Sugimoto, and Liu Zheng), with help from such theorists as Roland Barthes and Sergei Eisenstein. Requirements include class presentations, two short response essays and a longer essay. Many of our resources, including shorter texts, will be available on our online BreadNet conference; depending on availability of visual materials, readings may be subject to change. **Please note:** This class presumes no previous experience with visual materials, although those with such experience are welcome. Students who have previously taken "Through a Glass Darkly" are also welcome. (This course can be used to satisfy either a Group IV or a Group V requirement; students should indicate their choice at the time of registration.)

Texts: Jacob Riis, *How the Other Half Lives* (out of print, but available online at <http://www.yale.edu/amstud/forev/riis/title.html>); Richard Wright and Edwin Rosskam, *12 Million Black Voices* (Basic); James Agee and Walker Evans, *Let Us Now Praise Famous Men* (Mariner); William S. Burroughs, *Junky* (Penguin); Sylvia Plath, *The Bell Jar* (Harper); W.G. Sebald, *The Emigrants* (New Directions); Tim O'Brien, *The Things They Carried* (Broadway).

Group V (World Literature)

7215 The King James Bible/Mr. Shoulson/M-F 10-11:00

See description under Group II offerings. This course can be used to satisfy either a Group II or a Group V requirement; students should indicate their choice at the time of registration.

7691 Realism and the Documentary Impulse

Ms. Blair/M-F 10-11:00

See description under Group IV offerings. This course can be used to satisfy either a Group IV or a Group V requirement; students should indicate their choice at the time of registration.

7750 War and Peace/Mr. Armstrong/M-F 11:15-12:15

This course is devoted to a single work, Leo Tolstoy's *War and Peace*, which we will read in the new translation by Richard Pevear and Larissa Volokhonsky. The focus of the class will be on the close reading of Tolstoy's masterpiece. Our interpretations of the text will be supported by an examination of the historical and cultural context in which Tolstoy wrote. We will consider the place of the novel in Tolstoy's developing oeuvre, its critical reception during the century and a half since its first publication, its contemporary significance, and the challenge it presents to an understanding of narrative and the relationship of fiction to history and philosophy. A daily class journal will record our critical responses as we read, and class members will select some aspect of the novel to explore in a final long essay. It is important to have read the whole novel before the class begins.

Texts: Leo Tolstoy, *War and Peace*, trans. R. Pevear and L. Volokhonsky (Vintage); Orlando Figes, *Natasha's Dance: A Cultural History of Russia* (Picador). A comprehensive collection of relevant literature will be held on reserve in the library.

7780 The Twentieth-Century Global Novel

Ms. Wicke/T, Th 2-4:45

This course emphasizes and explores a genre that we will call the "global novel." While there is significant overlap of this category both with postcolonial writing of the second half of the twentieth century through the twenty-first and with world English literature of the past fifty years, not all the global novels we will read emerge from postcolonial situations, nor will they all have been written originally in English, although everything will be read in English translation. The lineage of the global novel comes from those works—whether British, American, European, or non-Western—that deliberately set their narratives in motion within a global frame, even if the story unfolds locally, to take account of such questions as global ethics, experiences of migration and travel, issues of identity and human rights, and with a focus on memory, mourning, and the retrieval of a shared humanity after trauma accomplished through the art of the novel. The critic Mikhail Bakhtin argued that the genre of the novel was the "most expansive, most inclusive, and most revolutionary" of all genres, including as it did a "heteroglossic" or many-tongued voicing of the human. This course investigates a second "rise of the novel" over the recent half century and into the present day, a rise it will track as the rebirth of the global novel. Georg Lukacs famously claimed that the nineteenth-century novel expressed the "transcendental homelessness" of humanity; the global novel seeks to address this in a new way by giving voice to a literature at home in the wide, shared world.

Texts: Jean Rhys, *Wide Sargasso Sea* (Norton); Leslie Marmon Silko, *Ceremony* (Penguin Classics Deluxe ed.); Kazuo Ishiguro, *A Pale View of Hills* (Vintage); Jamaica Kincaid, *Amie John* (Farrar, Straus and Giroux); Michael Ondaatje, *Amil's Ghost* (Vintage); J.M. Coetzee, *Disgrace* (Penguin); Zadie Smith, *On Beauty* (Penguin); Junot Díaz, *The Brief Wondrous Life of Oscar Wao* (Riverhead); Toni Morrison, *A Mercy* (wait for paperback, which should be available by summer 2009).

7790 Varieties of Modern Indian Prose

Ms. Sabin/T, Th 2-4:45

Novels, memoirs, and nonfiction reportage by Indian authors have become best sellers and prize-winning favorites of readers outside as well as within the Indian subcontinent. In this course, we will read some of these contemporary writers, while also looking back to earlier examples of what now begins to make up a tradition of modern Indian literature in English. We will also read selected short texts translated from Indian vernaculars both because they are good and because they introduce further perspectives on the diversity of modern Indian literature and on controversial questions about modernity itself. What is "authentically" Indian? To what extent does Rushdie's phrase "handcuffed to history" characterize the vision of these writers? What do they embrace as valuably new? What features of tradition retain value? To whom? Why? What roles do women play in this literature—as authors and as figures within it? The course will include consideration of religious, historical, and political contexts, but the focus will be on the literary texts themselves, plus a few films. Some short selections will be distributed in photocopy during the session. Reading of the longer texts in advance is strongly advised—crucial in the case of *Midnight's Children* and *Maximum City*.

Texts: *The Vintage Book of Modern Indian Literature*, ed. Amit Chaudhuri (Vintage); R.K. Narayan, *The Guide* (Penguin); Anita Desai, *Clear Light of Day* (Mariner/Houghton Mifflin); Amitav Ghosh, *Shadow Lines* (Mariner); Salman Rushdie, *Midnight's Children* (Penguin); *Truth Tales: Contemporary Stories by Women Writers of India*, ed. Laura Kalpakian (Feminist); Rohinton Mistry, *Swimming Lessons and Other Stories* (Vintage); Suketu Mehta, *Maximum City: Bombay Lost and Found* (Vintage).

Group VI (Theater Arts)

7800 Directing Workshop/Mr. MacVey/M, W 2-4:45

A study of the problems a director faces in selecting material, analyzing a script, and staging a theatrical production. Some consideration will be given to the theater's place in society and the forms it can take. Each student will direct two dramatic pieces for presentation before the class. This class is also a good introduction to the wide spectrum of activities theater includes: script analysis, acting, design, staging, etc. There will be no final exam, but the last class will run until 11 P.M. on the final Tuesday of the session.

Texts: Peter Brook, *The Empty Space* (Touchstone). Additional articles will be on reserve.



Bread Loaf wildlife

Black bear at Grandfather Mountain, North Carolina; newly hatched ducklings on parade in Chapel Quad, Lincoln College; a fox in Vermont; and a mule deer in New Mexico.



Middlebury

Middlebury College
Middlebury, Vermont 05753

Director Vilas
Library 215



Christopher Hutchison (seated) as Sir Andrew Aguecheek and Timothy Smith as Sir Toby Belch in the 2008 Bread Loaf production of Twelfth Night.

“I would I had bestowed that time in the tongues that I have in fencing, dancing and bear-baiting. O! had I but followed the arts!”

—Twelfth Night, Act I, scene iii